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THE 1995 NEW YORK POLL

This Is The Typical New Yorker

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There are *four*, all living very different lives in four very different New Yorks.

Which are you?

By Mark J. Penn and Douglas E. Schoen

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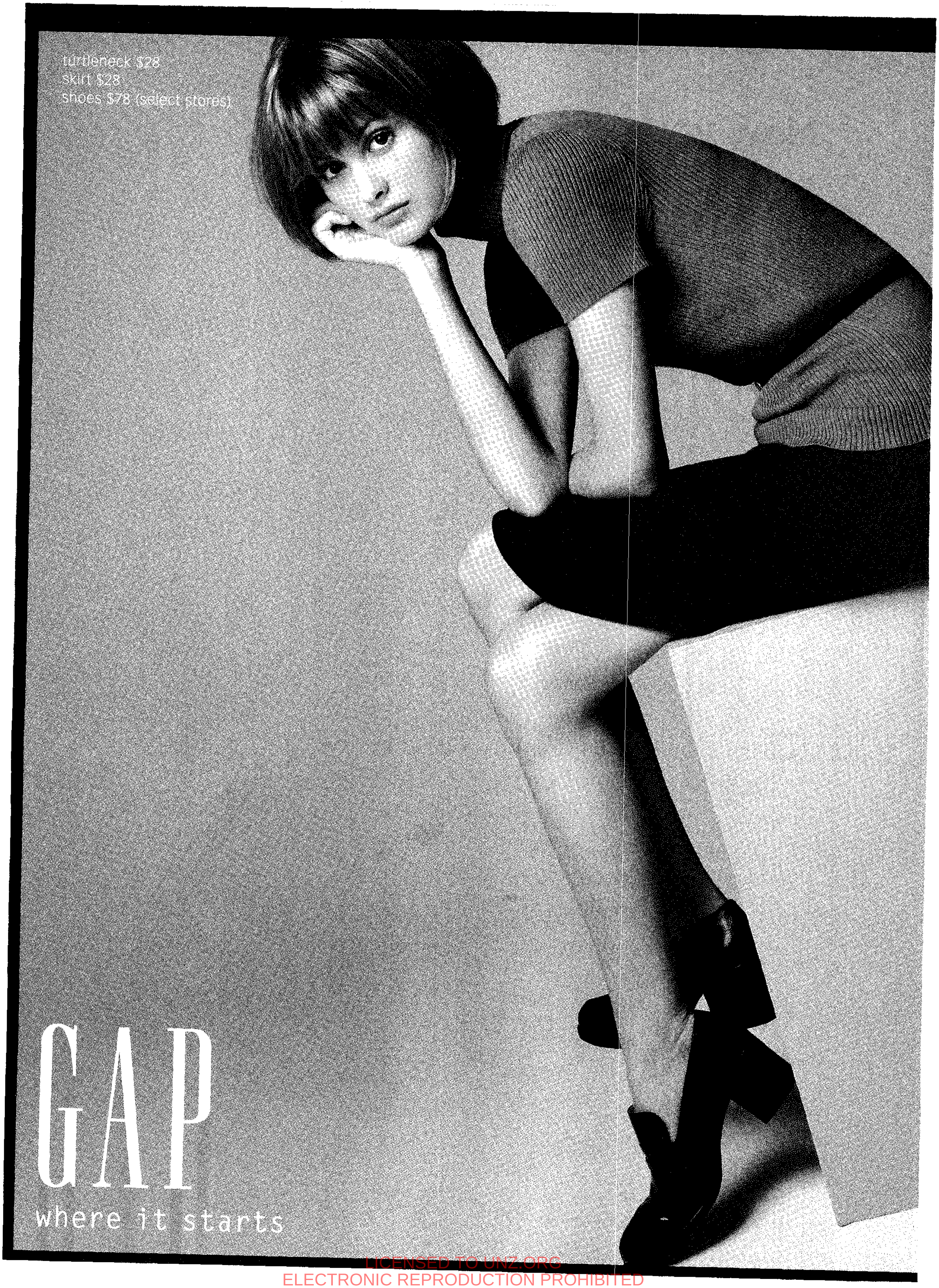
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where it starts

Contents August 21, 1995

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>
> —LARRY, A 52-YEAR-OLD DIVORCED FATHER, PAGE 24

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By Mark J. Penn and Douglas E. Schoen

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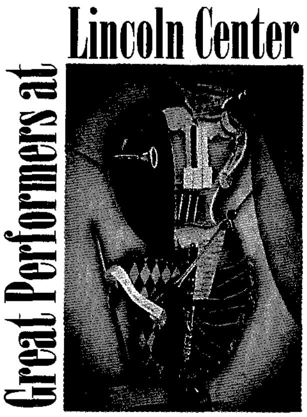

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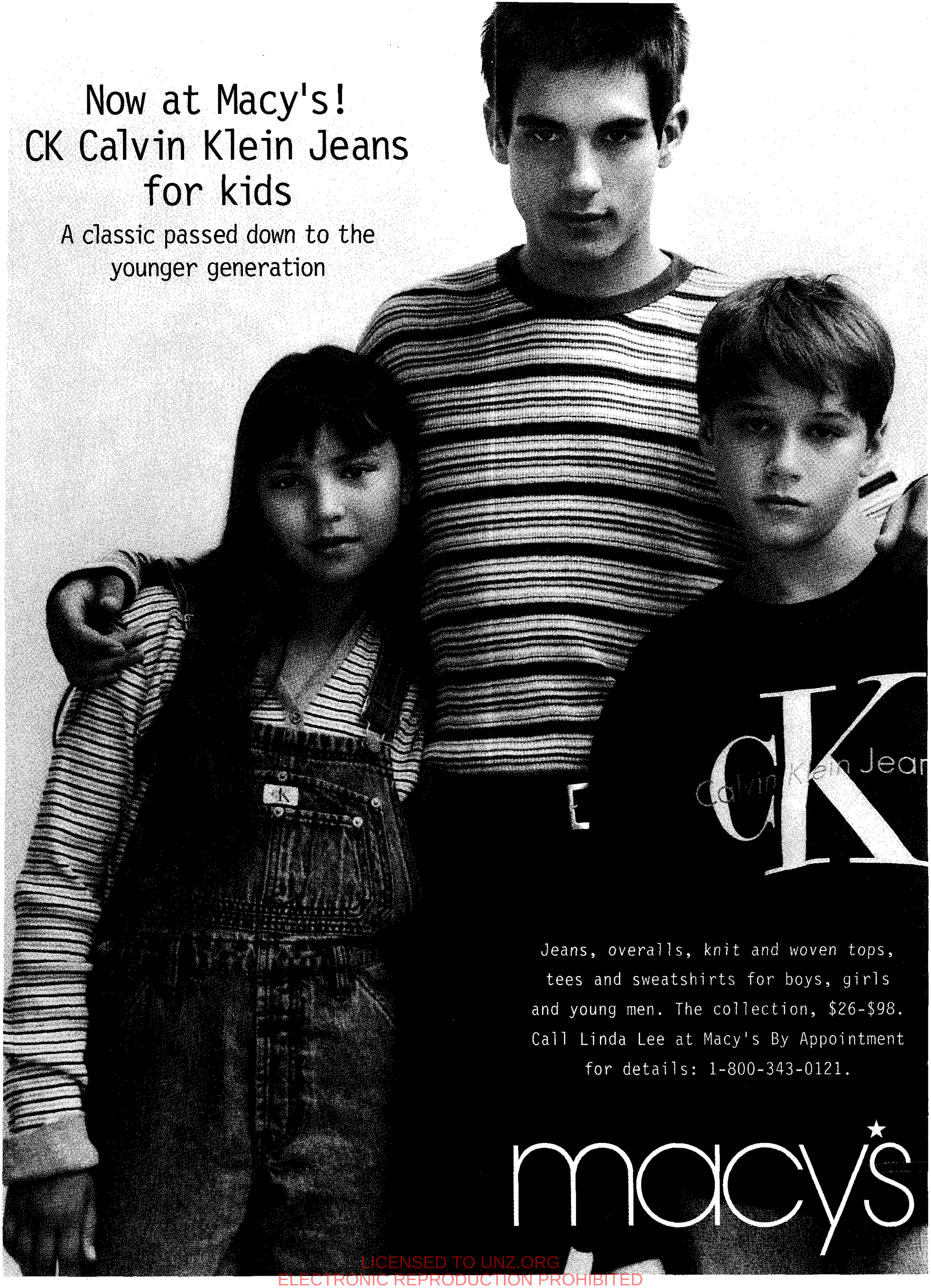

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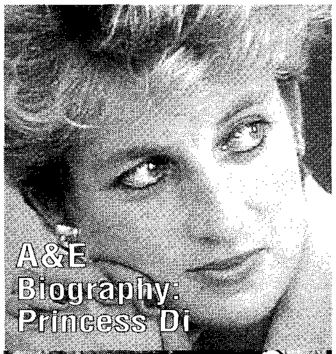

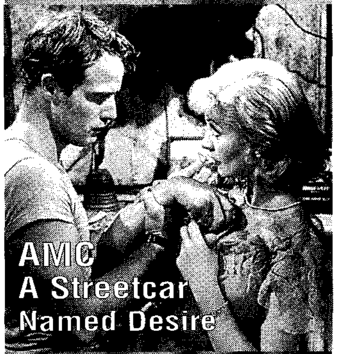

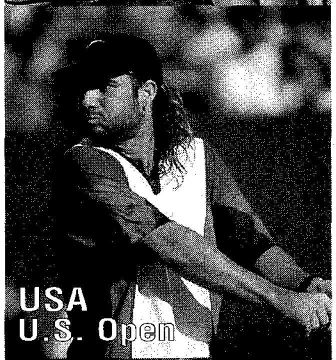

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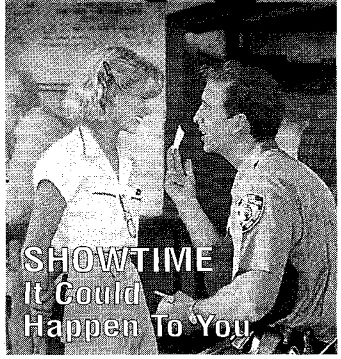

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Schools for Scandal

Stancik and supporters speak up; our reporter considers the source. Did Gross go undercover with Barbara and Jerry?

YOUR ARTICLE ON ED STANCIK'S BATTLE with New York City school corruption ["Cityside: The Avenger," by Robert I. Friedman, August 7] makes me wonder about the education and honesty of his detractors. Stancik was hired to root out the horrifying corruption that is rampant throughout the school system, not to investigate teachers who have no talent. That should be the job of the parents. We need to focus on *why* school employees have to resort to illegal actions to obtain supplies instead of berating Stancik for cracking down too hard on these minor infractions.

Mary Schlesinger
MANHATTAN

EDWARD STANCIK IS THE ONLY PUBLIC OFFICIAL who has the integrity of the school system as his primary focus. He and his associates categorically share the zero tolerance we at South Bronx Churches have for criminal, intellectual, and political corruption in the schools. Left alone, the electoral and governance apparatuses of local school districts would continue to fail our children, but Stancik's office has publicly supported the parents organized by South Bronx Churches in their efforts to reform the area's schools.

Lee Stuart
THE BRONX

THOUGH HE ACKNOWLEDGES MY OFFICE'S "uncanny ability to purge the schools of corruption," Robert I. Friedman unfairly criticizes our methods, relying mainly [for his information] on one unnamed source at the Manhattan D.A.'s office.

It is true that our cases attract media attention, but that is because my office fills the critical need for independent and aggressive investigations of misconduct within New York's public schools. For decades this was missing, as school corruption was swept under the rug. We have never spent a dime for a professional public-relations staff. Two paralegals, recent college graduates, handle public relations as part of their overall duties.

Friedman's criticism of our handling of the Glenn Harris kidnapping case is particularly unfair. My investigators pursued Harris across the country in an exhaustive two-month effort to bring 15-year-old Christina Rosado safely home. When the trail went cold, we appealed to the public for help in locating them. This tactic succeeded: Harris was taken into custody peacefully; Christina came home. Without our efforts, Harris might still be leading Christina down an endless path of dingy motels.

While pursuing Harris, we assembled a strong kidnapping case. We had a mountain of evidence to convict Harris: train tickets, photos from bank ATMs, witnesses from motels and restaurants, faked I.D.'s Harris prepared for the pair, and much more. The law does not recognize consent of a minor as a defense for kidnapping, so Christina's testimony was unnecessary. Friedman stresses the difficulty of proving sexual relations without her, but sexual conduct is not an element of the crime of kidnapping!

The most outrageous charge from the unnamed source is that Deputy Commissioner Robert Viteretti misled the D.A.'s office to set up a photo opportunity. Mr. Viteretti is one of the most ethical people I know. He kept the D.A.'s office informed of all developments throughout the day, including Christina's deplaning in Denver. Indeed, prosecutors were involved in all decisions concerning Harris's surrender.

Friedman also distorts our school-supplies investigation. We uncovered slush funds costing the New York City Board of Education more than $1 million annually. The eight school employees we arrested profited personally from the scheme. We also exposed the antiquated purchasing system that allowed the slush funds to flourish, and explained in detail how the Board of Education could prevent thefts while more efficiently getting supplies to the schools.

Whether the crime is financial fraud or sexual abuse, we stand behind our investigations. Critics unwilling to put their names behind their words should not be believed.

Edward F. Stancik
MANHATTAN

Robert I. Friedman responds: If the assistant district attorney had been called on the carpet for unwittingly lying to the judge about Christine Rosado's whereabouts during the Harris bail hearing based on Viteretti's information, the D.A.'s office was prepared to testify that Viteretti misled the court, says a top source in the D.A.'s office. And as journalists who cover the education beat know, no one serves as an unnamed source more often than Stancik.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998 or sent via e-mail to 76702.2510@compuserve.com. Please include a daytime phone number.*

Gross Allegations

EILEEN FORD IS ENTITLED TO HER OPINION about my book *Model: The Ugly Business of Beautiful Women* ["Gotham: Eileen Ford Eats Her Enemies for Lunch," by Rene Chun, July 24]. However, Chun's dismissal of my account of Ford's husband Jerry's affair with model Barbara Mullen as an "allegation" and "gossip" does cry out for comment. Had Chun checked the book before writing about it, he would have discovered that Mullen herself was the cited source of that story, and that Jerry Ford, presumably the only other person in the room at the time, declined to deny it. Of course, if Mr. Chun was there too (hiding under the bed?), I will owe him an apology. But as it is, I think that it's he who owes one to *New York*'s readers.

Michael Gross
MANHATTAN

Editor's note: The only way in which Chun's story dismisses Gross's account is to refer to it as an "allegation." Unless Gross was there too (hiding under the bed?), his reporting of Mullen's recollection still constitutes an allegation.

Correction The feature on the Nickelodeon network's new Broadway headquarters ("Romper Rooms," August 14) was produced by Anne Foxley.

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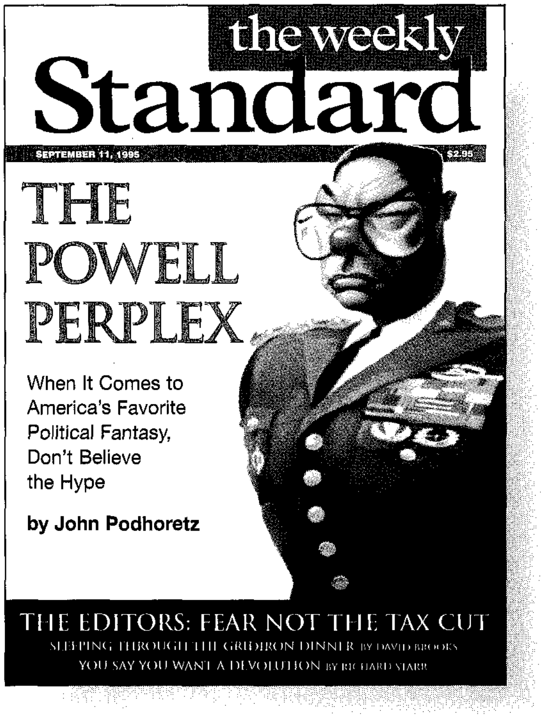

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INTELLIGENCER

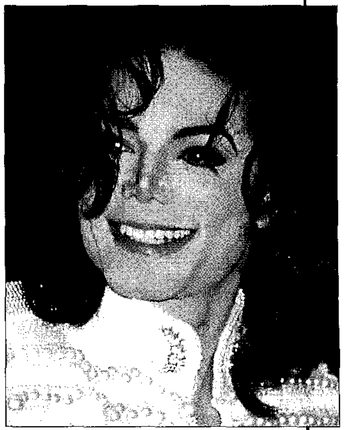
BILL AND HILLARY'S REVLON RETREAT

When **Bill** and **Hillary Clinton** decamp to the solitary wilds of Jackson Hole, Wyoming, this month, they won't be lacking for company. Along with Chelsea and the Secret Service, the Clintons will be spending their vacation with their new best friends—**Ron Perelman** and **Patricia Duff.** The billionaire Revlon chairman—still a Republican despite his ex-wife's inexplicable attachment to Senator Al D'Amato—recently hosted a very exclusive dinner party/fund-raiser for the president at his Palm Beach home. And his wife—a longtime liberal Democrat—is said to have grown close to Hillary in recent months. So it's no surprise that the Perelmans are renting Wall Streeter **Ray Minella's** cozy house, which—not coincidentally—sits next door to the **Jay Rockefeller** ranch, where the First Family is spending its weeklong holiday. Neighbors—some of whom have already had visits from the Secret Service—report that the rent on the Minella home is a whopping $2,500 a day.

The Clintons: Revlon calling

MICHAEL JACKSON: GETTING OFF CHEAP?

How much did **Michael Jackson** pay to make the child-molestation charges against him disappear? In her much-maligned ABC News interview last June, **Diane Sawyer** reported that Jackson paid his teenaged accuser—the son of screenwriter/dentist **Evan Chandler**—"in the neighborhood of $15 to $20 million" to settle the case. Writing in September's *Vanity Fair*, reporter **Maureen Orth** claims the payoff was "in excess of $25 million." But the actual settlement, sources claim, was lower than either of those accounts said and proves that Jackson is as adept at high finance as he is at high camp. School friends of the 15-year-old say that he told them he received $13 million from the pop star and that his divorced parents got $1 million apiece. But **Tony Turner**—who's written two books about Motown and is currently being sued by its founder, Berry Gordy—claims Jackson got away with even more favorable terms. "The parents got $2.5 million each in cash," says Turner, "but Michael is only paying the kid the *interest* on $13 million for the next twenty years. It's an old Motown trick. Diana Ross did the same thing for [spurned Supreme] Florence Ballard's children. Essentially, *the bank* is paying the money."



Michael Jackson: Paying off with interest

MADONNA'S IMMACULATE CONCEPTION

Madonna and child? Any day now, if things go according to plan. Sources claim the 37-year-old pop star and her boyfriend, **Carlos Leon,** have reportedly been visiting **Dr. Hugh Melnick,** a well-known in vitro specialist on the Upper East Side. (Melnick refuses to confirm or deny the report.) The reports shouldn't be much of a shock: Friends of the singer concede that she's been trying to get pregnant for some time now. And it certainly can't be lost on her that former husband **Sean Penn,** with whom she's recently been whining and dining, has already fathered two children with his girlfriend, **Robin Wright.** But Madonna's choice of physician *is* a bit odd. In 1989, Melnick and a sperm bank wound up paying a Caucasian patient $400,000 in damages after he allegedly inseminated her with an African-American egg. He subsequently was ordered to "stop banking semen" in 1990 by the New York State Health Department. A spokeswoman for the singer says: "Madonna has made no secret—she'd like to start a family. But maybe in eight months or so, after she finishes shooting and recording *Evita*."

PHIL DONAHUE GETS THE LAST LAUGH

Don't count **Phil Donahue** out just yet. Though rumors have been flying that his 29-year-old talk show has one microphone in the grave, the snow-capped host received a surprise multi-million-dollar windfall recently when Multimedia, the company that produces his syndicated talk show as well as those of Sally Jessy Raphaël, Jerry Springer, and Rush Limbaugh, was sold to Gannett for an astounding $1.7 billion. Donahue, it turns out, is not only a major Multimedia stockholder but also "an equity participant" in the company's burgeoning cable network, NewsTalk Television. "We have 2 million subscribers," boasts Multimedia's Bob Turner, "and Phil produces shows and guest-hosts as well." NewsTalk has already been cited by media analysts as a video outlet for Gannett's *USA Today*. Meanwhile, the *Donahue* camp is blaming premature reports of its demise on WNBC-TV, which broadcasts the show at 4 P.M. but wants to swap Phil with the lower-rent Springer, who dispenses fashion advice to

Photographs: top right, Ira Wyman/Sygma; center right, Lisa Rose/Globe Photos; bottom, A. Berliner/Gamma-Liaison.

transvestites and prostitutes at 11 A.M. Turner concedes that *Donahue* has seen its ratings erode. "But we're competing with eighteen talk shows. Phil's still one of the best lead-in shows around." As evidence, Turner points out that WNBC just renewed its option on the show. "They're not stupid," he says.

KEVIN COSTNER DANCES WITH TIEGS

Though the tabloids are predicting his imminent reconciliation with ex-wife **Cindy,** insiders claim that **Kevin Costner,** 40, is finding solace from his *Waterworld* woes in the arms of another—seventies supermodel **Cheryl Tiegs.** The 47-year-old Kmart designer, who separated from husband **Tony Peck** last spring, attended the movie's premiere with social chronicler **Dominick Dunne.** But the writer was apparently pressed into service as a decoy. "Kevin and Cheryl make a great couple," notes one friend, perceptively. "They've both been successful in business, and they both have kids." Cindy, meanwhile, has other problems to worry about. Twin Palms, the Pasadena, California, restaurant the Costners co-own and Cindy manages, is getting an increasingly bad rap. "It's just this little joint," snips one regular, "but they have security guys running around with walkie-talkies and headsets." Bands performing at the restaurant complain that they are obliged to sign a forbidding contract before they're allowed onstage. The document imposes $100 fines for such crimes as taking a break at the wrong time, or for playing a minute longer than the contract specifies.

Cheryl Tiegs:
A port in the storm

TRENDOIDS AT EACH OTHER'S THROATS

The meter is running out on Le Taxi—the once-hot East Side boîte that's a second home to Gotham's Eurotrash contingent. These days, however, the heat seems confined to the kitchen. The trouble began last month when owner **Julian Davis**—jealously eyeing the crowd at neighboring Match Uptown—imported promoter **Noel Ashman** to liven up his restaurant. "I was brought in to make it a happening place," says Ashman, who claims he succeeded; Davis insists he didn't. By early August, when Davis ended up filing for bankruptcy, Ashman had landed on the list of creditors. He also accuses his ex-partner of hiding charge-card slips. But Davis waves off the allegations: "If I'd been making money, we would have stuck with our arrangement." Ashman claims that he and his crew bolted first. But Davis disagrees. "We *lost* money—over $14,000 in two months—so we called it off."

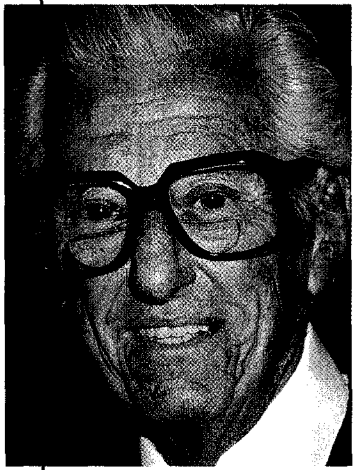
THE NEW *SHAMPOO;* AGENT PROVOCATEUR

HAIR APPARENT: Hair-care guru **Paul DeJoria**—more fabulously known as **Paul Mitchell**—may be going into the movie business, but he isn't straying far from his roots. After a recent screening of his forthcoming film, *The Sunset Boys,* DeJoria, the film's executive producer, treated guests to a champagne reception tastefully decorated with a display of Paul Mitchell shampoos. But DeJoria didn't confine his products to the party. "Talk about product placement!" gasps one viewer. When a character in the movie inevitably goes for a haircut, the camera pans the wall behind him—crammed with Paul Mitchell shampoo bottles.

SECRET AGENT WOMAN: In its August issue, *Spy* magazine published a two-page article on superagency ICM, skewering its top management for pretentiousness, preschool behavior, and paranoia. But the original fifteen-page version of the article—considered the hottest fax of the week on both coasts—contained nuggets too hot for even *Spy* to handle. The pseudonymously written piece reserved special bile for "vixen" **Elizabeth Rieger,** accusing her of using a "spy radio" to listen in on cellular phone conversations and answering machines and of having an active interoffice social life. How does Rieger respond? The peripatetic agent admits to dating ICM president Jim Wiatt but dismisses all the other allegations—except one. "Everyone in L.A. has a spy radio!" she insists. Come Labor Day, Rieger will be moving on anyway. She's taking a job as entertainment editor of *Live,* a new magazine to be published by Ticketmaster.

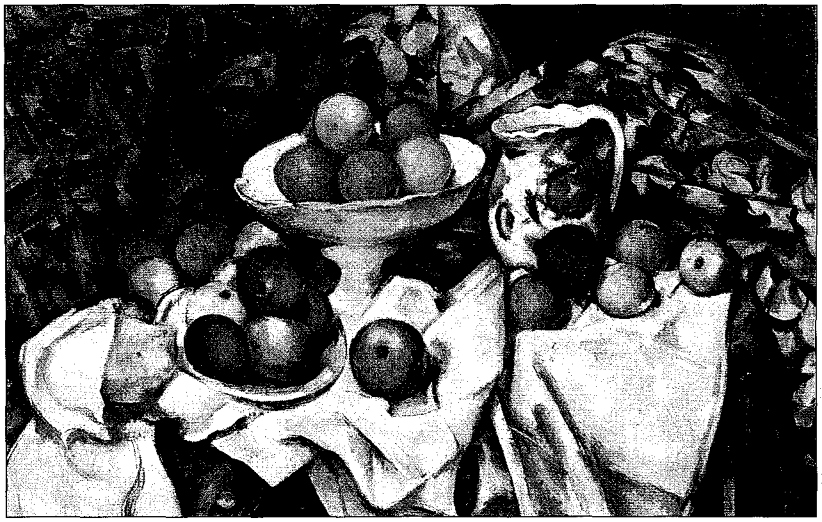
UNIVERSAL STUDIOS'S GENERATION GAP

Soon after **Ron Meyer** moved into his new suite at Universal Studios two weeks ago, he realized that life wouldn't be as easy as it had been back at Creative Artists Agency's headquarters in Beverly Hills. Meyer, a founding CAA partner, is now saddled not only with a boss—Seagram's **Edgar Bronfman Jr.**—but with a boss emeritus as well. Even though **Lew Wasserman,** the studio's 82-year-old founder, is supposedly retired, insiders report, his grip on the studio remains as firm as ever. "You can't imagine what it was like when I got here," gushes a new producer accustomed to Hollywood's transience. "There are people who've been here 40 years, and Lew knows them all." One MCA executive reports that Wasserman—who still commands his own table in the Universal commissary—even chided him for idling too long over lunch. And for the most part, studio sources say, he's chosen to ignore both Bronfman and Meyer, choosing to communicate instead with the boss's father, **Edgar Bronfman Sr.** Wasserman's underlings, however, haven't been as lucky. Several dozen of his former executives are about to be exiled from their current plush suites to new offices atop a concrete garage forlornly planted in the middle of the Universal lot. "Edgar already has a name for it," a giggly producer says of the prisonlike edifice. "Shawshank."



Lew Wasserman:
Still on top

Photographs: top left, Adam Scull/Globe Photos; center left, Mitchell Levy/Globe Photos; right, A. Strutt/Sygma.



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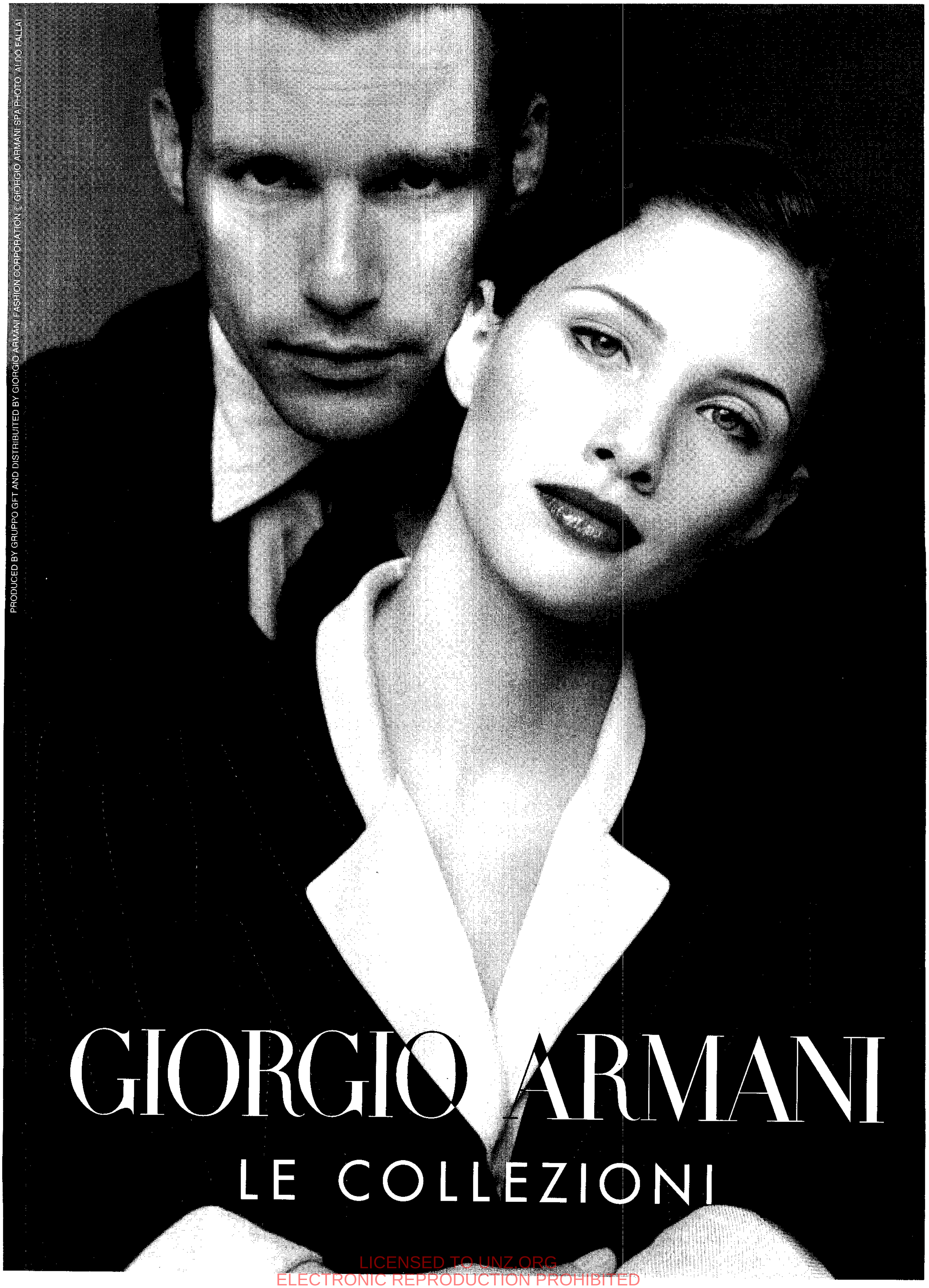
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GOTHAM

[illegible] much had lasted hardly seems imaginable —*Albert Camus*

THE FRONT PAGE

Sex Machine Politics

Republicans as sex objects? It's a scary, and very unpleasant, thought.

"He laid a juicy kiss on my lips," a woman who had interned for Senator Bob Packwood when she was 17 years old officially complained last week. "I could feel the tongue coming." And isn't that always the way? If what Packwood is accused of weren't so outrageous—not to mention illegal—the whole thing would be ridiculous, like something out of an old *Esquire* cartoon. A famous, powerful, okay-looking guy who literally chased every woman who dared enter his domain around the desk and *still* couldn't get over to save his life.

Newt Gingrich, on the other hand, turns out to be a babe magnet, according to the new *Vanity Fair.* When he was married to his first wife (how's this for a schoolboy fantasy: He got the hots for his geometry teacher—and *nailed* her!), Newt tomcatted around like some junior-varsity Hef. Turns out he banged a campaign assistant on the desk in his office, and was fellated by his neighbor's wife in the front seat of a car during a campaign event. Whenever possible, apparently, he opted simply to receive oral sex and say, Thank you, ma'am. "He prefers that modus operandi because then he can say, 'I never slept with her,' " one former conquest recalled.

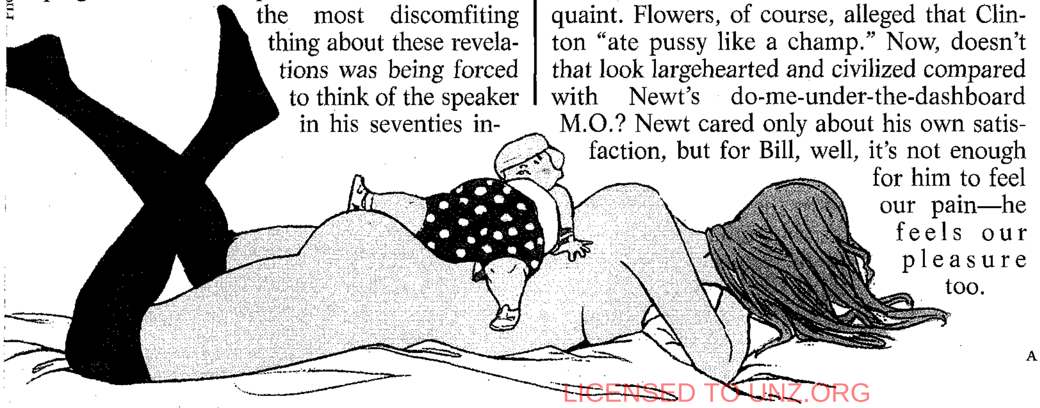
The disparity between men's and women's ideas of what constitutes sexual intimacy is so mind-bogglingly wide that it's amazing we're part of the same species, but that wasn't the most disturbing thing about this bit of news. Nor was it that, from a moral-compass-of-our-nation perspective, Newt's credibility was dropping as fast as the top half of his trousers. No, the most discomfiting thing about these revelations was being forced to think of the speaker in his seventies incarnation: a muttonchopped, helmet-headed, sensuous man.

Eeeeeeew!

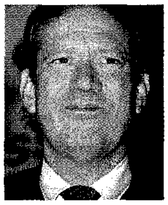
Where do they dig up these women for Newt to not technically cheat on his wife with? No amount of power could possibly be enough of an aphrodisiac—even the prospect of one's own parents having sex is somehow less unappealing. The sort of questions one tries to push to the back of one's brain kept forcing their way through: What could the man possibly look like naked? Does he, like that other freewheeling southerner Elvis, have a name for li'l Newt?

The Democrats could have exploited the opportunity to make all sorts of smug pronouncements were it not for the legal troubles of their very own untoward representative, former Rhodes scholar Mel Reynolds. A female acquaintance of the randy Illinois congressman reported that he offered her $10,000 not to cooperate with the prosecution in a case that charges him with aggravated criminal sexual assault, aggravated sexual abuse, child pornography, and obstructing justice. The woman pressing these charges, 19-year-old Beverly Heard, claims her affair with Reynolds commenced when she was 16 years old.

Somehow, it all makes former Rhodes scholar Bill Clinton's Gennifer Flowers ordeal seem quaint. Flowers, of course, alleged that Clinton "ate pussy like a champ." Now, doesn't that look largehearted and civilized compared with Newt's do-me-under-the-dashboard M.O.? Newt cared only about his own satisfaction, but for Bill, well, it's not enough for him to feel our pain—he feels our pleasure too.



Photographs: top, Mitchell Levy/Globe Photos; bottom, [illegible]/Globe Photos; illustration by [illegible]



OFF THE RECORD "My prediction is that Giuliani will win and Pataki will lose. *The thing* is, Pataki has been pissing off white people all across the state, whereas Giuliani has just been pissing off the blacks and Latinos in the city," a State Assembly member told *New York.*

FETID ATTRACTION "Apparently, this is not the first time. It was fairly large, like the kind you get in Chinatown. The guy who went up there didn't even want to touch it. There were maggots all over it and everything. Maybe it's from a disgruntled lover, or someone just got convicted or something."—a member of the criminal division of the Legal Aid Society on Lafayette Street, where a rotting fish was found in the ventilation system

FOR THE DEFENSE "My park . . . my wastewater-treatment plant . . . They are mine and they are yours. They're public works, built by the tax-free bonds I sell. You just see a sewer works? I see a beautiful green park. Because my bonds *aren't paper. They're Riverbank* State Park, a Hampton on the Hudson for everybody to enjoy."—from a television ad starring municipal-bond guru Jim Lebenthal, referring to the Harlem park built atop the *controversial and sometimes* malodorous North River Sewage Treatment Plant. Lebenthal told *New York:* "It is indeed a Hampton on the Hudson for the people who use it. . . . The odor is no more *unpleasant than the smell of* chlorine at the DeNunzio swimming pool at Princeton."

He Will Survive

Within hours of Jerry Garcia's death last week (See "Cue," page 77) Deadheads gathered in Central Park (left) and online.

DAN SIEGER: Oh boy—don't know where to begin.
KANADA KEV: Haven't seen the boys for a year . . . guess I won't ever again.
DAN SIEGER: Nothin' left to do but smile, smile, smile.
KANADA KEV: We all knew it would come to an end, but not this quickly.
UNCLE JOHN: This is like a bad dream.
DAN SIEGER: Let's all remember to be thankful and spend more time grieving for his wife than for ourselves.
STUART: This sucks! It's the keyboard player who's supposed to die.

International

THE QUALITY-OF-LIFE GAME

THIS WEEK, WHEN THE UNITED NATIONS Development Programme (UNDP) releases its annual quality-of-living index, the *Human Development Report,* the United States will appear comfortably ensconced in the No. 2 spot. Canada will rank first, Japan third, and the Netherlands fourth. Not surprising, considering all four of these countries have strong economies and sophisticated health and education systems. What is surprising, however, is that just five years ago (back around when the Berlin Wall was coming down and the U.S. was emerging as the only superpower), the United States placed a dismal nineteenth.

How did the U.S. improve its quality-of-life rating by seventeen positions in just five years? Well, it wasn't by improving its quality of life.

When UNDP created the index in 1990, nations were ranked by national income, quality of health and education services, and life expectancy and literacy rates. For the most part, the results of the first index were unremarkable: Japan came in first, Sweden second. But when the United States came in nineteenth, behind Ireland and Italy, the State Department was very, very unhappy.

"We did tell them that they would be better off working on their education than on their statistics," says Mahbub Ul Haq, the creator of the *Report,* recalling how vociferously concerned George Bush's emissaries were. "We are trying to measure progress, not intentions."

What really infuriated some State Department officials was that the U.S. ranked considerably lower than other countries in the literacy category and that those numbers had been compiled by the United Nations Education, Scientific and Cultural Organization (UNESCO), the same U.N. agency that the U.S withdrew from in a huff in 1983 over allegations that UNESCO had attempted to develop a program to manipulate the international news media. The anger was misplaced; UNESCO had obtained the literacy rate directly from U. S. Department of Education statistics.

Nevertheless, in 1991, UNDP and UNESCO adjusted the criteria for the educational portion of the index. "They thought if they obliged the Bush administration on this, it would help woo Washington back into membership," explains one UNDP official, who requested anonymity. UNESCO stopped using the statistics provided by the United States and assigned it and other industrialized countries the arbitrary literacy rate of 99 percent. Then, UNDP further refined its educational statistics, claiming the adjustment "greatly helps in differentiating countries near the top of the ladder." The agency began by factoring in the mean number of years of schooling an person receives a lifetime. In 1991, that rate was 12.2 years in the U.S., a number considerably higher than those in most other nations. (UNDP did *not* consider the fact that the U.S. has one of the shortest school years in the world.)

The result of the tinkering was dramatic. In 1991, the United States jumped to seventh place. Then, in the 1995 report, America's education ranking jumped again at no cost to federal or state budgets when UNDP replaced the figures that calculated educational standards by years of schooling with a combined enrollment ratio of primary, secondary, and college students. Along with Canada, the U.S. puts more people into higher education than any other country and therefore ends up with a much better educational ranking than Japan or Germany. Odd, considering that the Department of Education estimates that there are 46 million "marginally literate" people in the United States, and that the number of illiterate people is growing by 2.5 million a year.

Questioned about the disparity between the lower official U.S. literacy figures and UNDP's rating of 99 percent, a UNDP official explained that

Photograph by Donna Binder/Impact Visuals.

the agency no longer accepted national statistics because it was worried that some countries would exaggerate their literacy rate: "If we accepted the U.S.'s, we would have to accept them from countries like India or Equatorial Guinea."

A U.S.-mission spokesman states for the record that the Clinton administration has never applied any sort of pressure to UNDP, and current UNDP officials concur. But some U.N. insiders suggest that it is now the U.S. Congress that has UNDP worried, and that overt pressure is superfluous. (The current U.S. contribution to the UNDP annual budget is $116 million. Recently, Jesse Helms has spoken about "zeroing" this contribution.) "Officials specialize in the preemptive grovel, trying to ward off Congress before it strikes," says a U.N. source.

"We do not succumb to pressure" is the official UNDP response. "We will maintain the indices and keep refining them to make them more meaningful."

IAN WILLIAMS

Sports

POLO FOR DOLLARS

A CHIPPER MALE VOICE COMES OVER THE PA: *Let's salute the winners and the runners-up*. The winners would be the horsemen of Adam Lindemann's Cellular Farm, which scored eleven goals. The runners-up would be the players of White Birch, which scored eight and in a less genteel arena would have been considered the losers.

The winners and the runners-up, the voice repeats. *There are no losers here.*

Quite true.

This is, after all, the Bridgehampton Polo Club's inaugural match, a match that marks the socially ambitious return of "high goal" (big-league) polo to the Hamptons after a half-century. Two of those very "runners-up," in fact, are zillionaire man-about-town Peter Brant and zillionaire man-about-town Neil Hirsch, who against all odds (and Hamptons zoning traditions) have carved this field from the type of boutique cornfield that lends Bridgehampton its rustic cachet.

The "club" features no clubhouse or stables, only a huge expanse of turf, two sets of aluminum bleachers, and, today, the kind of large white party tent familiar to those on the East End benefit circuit. The tent is where, only moments ago, Calvin was mingling in tan cotton baseball cap, Bianca was circulating in breezy white, and Jay McInerney—who is married now and getting horsey himself—was quipping, "Anything that's expensive, glamorous, dangerous, it's like, hey, I'm *there*." As the man said, there are no losers here.

Turn back the clock an hour. It's halftime. The immaculately groomed crowd of 2,000 heeds the call to wander the field and replace the divots that evoke Yankee Stadium after the '77 World Series. The crowd spreads out toward the horizon, a sea of Prada handbags, Chanel sunglasses, alligator loafers worn with long cotton shorts.

The game resumes. "This is a lot different from most polo," marvels Stephan de Kwiatkowski, an enthusiast whose father owns a share of Conyers Farm in Greenwich along with Brant (the paper-mill owner and ex–tax convict who married model Stephanie Seymour last month). "This is," he says, implying slight vertigo, ". . . very Hamptons-y." A huge, silvery Mercedes star spins slowly over the bar. Rap pooh-bah Russell Simmons works the room. "It's like a party with a little polo on the side. Even for me— I've only seen one or two chukkers."

Ponies trample past, noses flaring. Cellular Farm, whose white jerseys are emblazoned with CELLULAR ONE logos (Lindemann's father George Sr.'s company), is racing toward a score. "This is a lot more glitzy," murmurs one observer.

Indeed, as evident today, the tweedy game of polo is homing in on the same crowd as tennis—not old money so much as serious money, upper-management money, Mercedes money. This at a time when the Hamptons is taking a Spielberg detour around its shingle-house heritage.

With time ticking away in the final chukker, Lindemann's squad whacks in a flurry of decisive goals, past Brant and Hirsch, past Argentine "ten goal" superstar Mariano Aguerre.

The game ends. The players gather in a photo-friendly semicircle, sweaty and mud-flecked. A man from Mercedes takes the mike. "Someone asked me earlier if I ride horses," he jokes. "No, most of our horses are under the hood of our cars." A few raindrops fall. The circle disbands.

Hirsch, who gave us the LCD stock ticker (and, via his well-fixed ex-wife, Carolines comedy club), is left to rhapsodize about the Mercedes-Benz Cup, South Fork's spanking-new "tradition." "It's the perfect thing to do on a Saturday afternoon at four o'clock, after you go to the beach and before you go to the cocktail parties," he says.

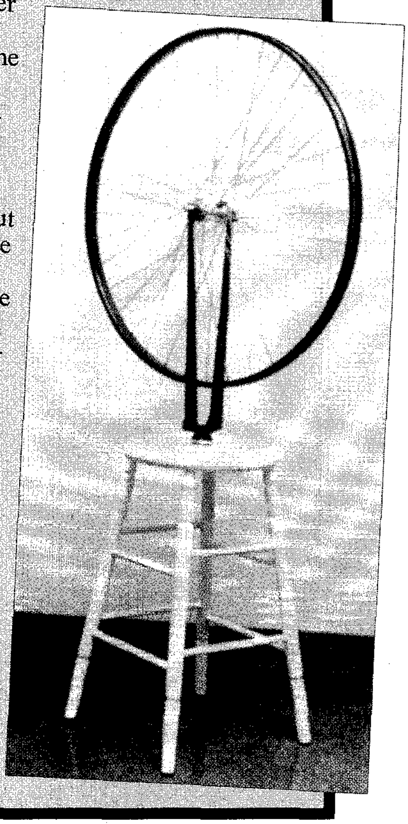
A few more raindrops fall. Hirsch smiles broadly.

ALEX WILLIAMS

ART

The *Bicycle Wheel* Thief

"IT'S SUPPOSED TO BE IN ROOM 10, BUT I THINK IT'S IN STORAGE," SAID A GUARD at the Museum of Modern Art last week, trying to be helpful. Visitors streaming through the second-floor galleries never missed it, but Duchamp's famous *Bicycle Wheel* was nowhere to be found. That Saturday, someone had grabbed the four-foot-tall wheel-and-stool assemblage, ridden the escalator downstairs, and walked out onto the street, encountering not much more resistance than the museum's revolving door, in which he got momentarily jammed. A guard chased the suspect eastward but was unable to catch up with him. The police were called, but not the papers.



How very Duchampian, one might say. Had the culprit been inspired by the ringleader of Dada himself, who stood the whole notion of museum-quality art on its head? MOMA's *Bicycle Wheel* wasn't an original—that had been lost shortly after it was made in 1913. Nevertheless, some estimate the work was now possibly worth at least $1 million, and what's more, it had been stolen from *the Museum of Modern Art.*

By the next morning, the mystery had solved itself. The felonious prankster had returned the sculpture to its pre-Duchamp form. Sources say that in the museum's sculpture garden, protected by a high brick wall on West 54th Street, a bicycle wheel lay on the flagstones, and a white stool was found in a bed of ivy.

The museum spokesperson would say only, "It was recovered."

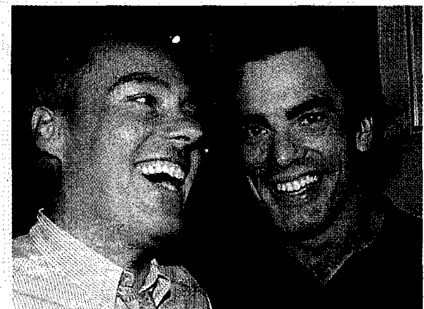
Fun-ding

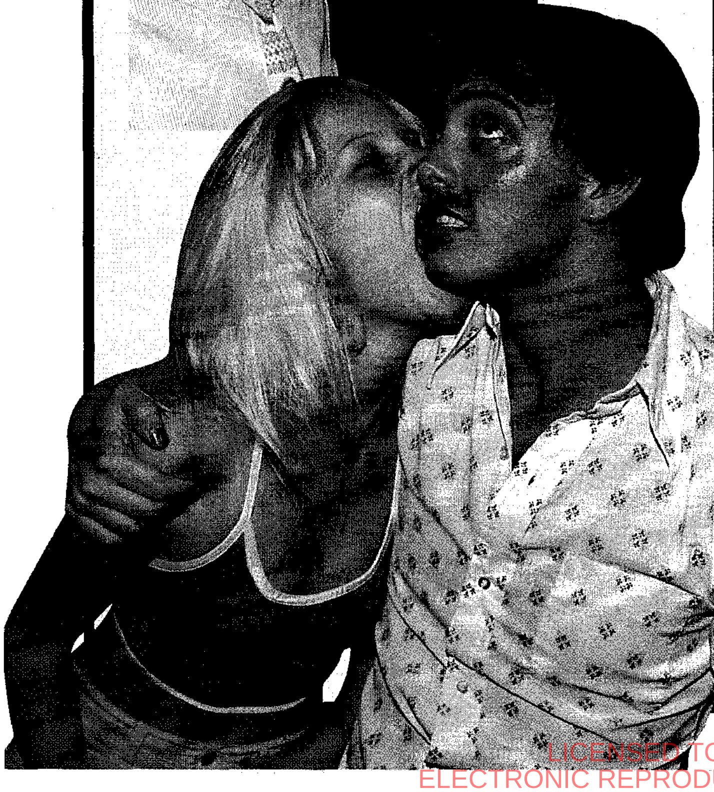
At the Naked Angels theater-group benefit at the East Hampton Town Airport.

By Alex Williams
Photographs by Patrick McMullan

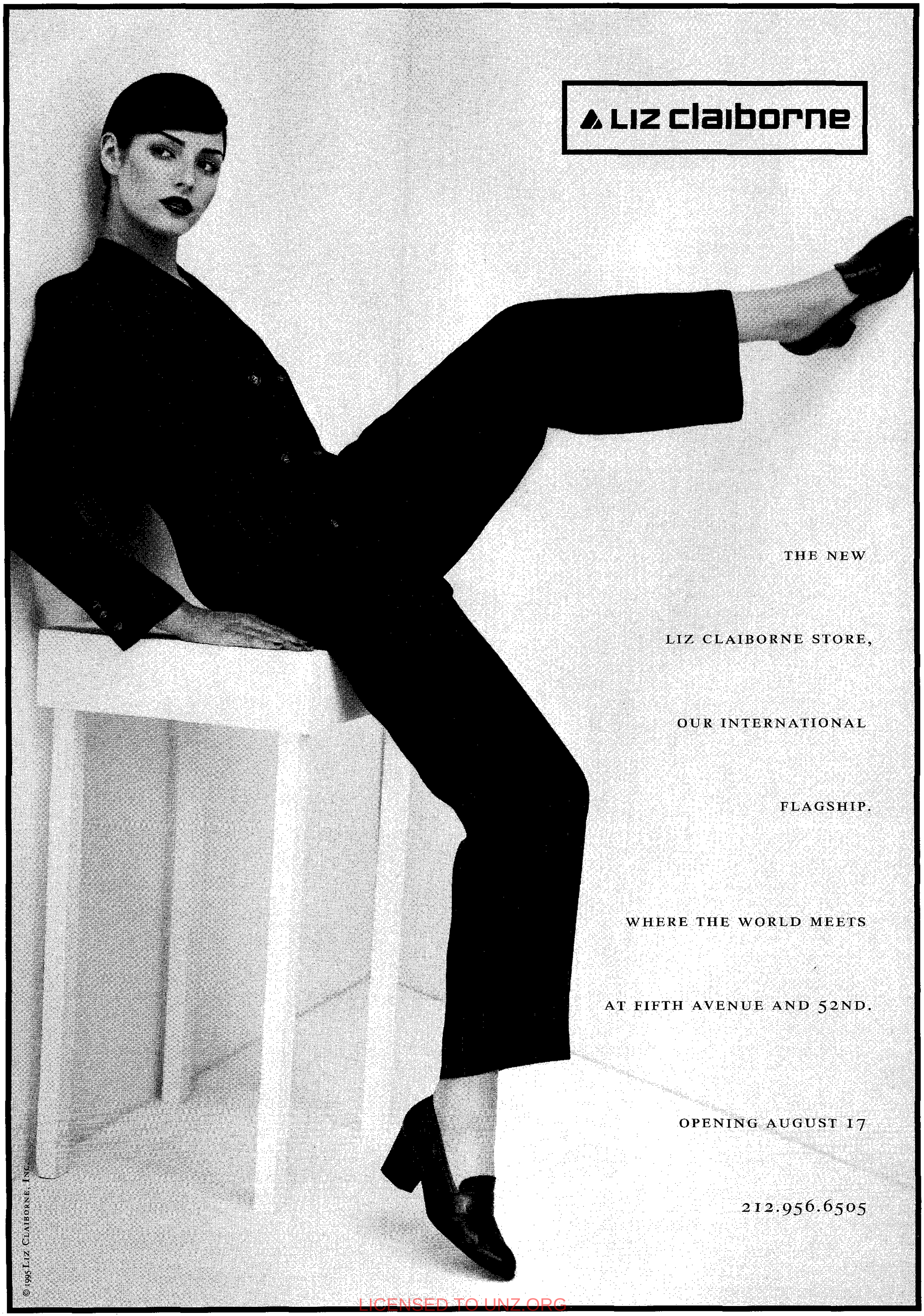
THE DARK CLOUDS HAVE AT LAST OPENED UP, POURING rain. "It's pretty much an ashes situation," bemoans theater director Gregory Mosher, enunciating crisply, as if he were directing himself. "It will either rise from the ashes, phoenixlike. . . . " He trails off, then wonders aloud, "Or is it actually over?" Yes, the American theater is in bad shape, but worse, suddenly, is the annual Naked Angels bash, where puddles creep ominously beneath the tent on the tarmac. Angels co-founder Fisher Stevens makes it under the flap just before the offshore winds start to whip. He's big with the Chelsea troupe, which is as boho-gritty as the Hamptons are not: "This has been great. But this will probably be our last one. You know, we don't perform out here, and half these people haven't seen our stuff." There is, of course, art's ever-present need for new blue blood. "Maybe we can start selling Kool-Aid at Knicks games or something." Another pair of Guccis starts to soak.

Clockwise from top: At the Naked Angels party, David Letterman's executive producer, Robert Morton, pauses with Christina Haag and director Gregory Mosher; Penelope Ann Miller kicks off the proceedings. Bret Easton Ellis throws a small get-together at his summer house in Amagansett, and Alison Moore looks on.





At Ryan McFadden's for *The Brothers McMullen* premiere party, fictional McMullens Jack Mulcahy, Ed Burns, and Mike McGlone gather (above); Tom Mangan, a film producer, shares a laugh with Peter Gallagher (top left). At Donovan Leitch's birthday party at Elixir on Broome Street, Leitch gets a greeting from model girlfriend Kirsty Hume (left).



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LAW AND THE LEGAL PROCESS: FINAL EXAM.

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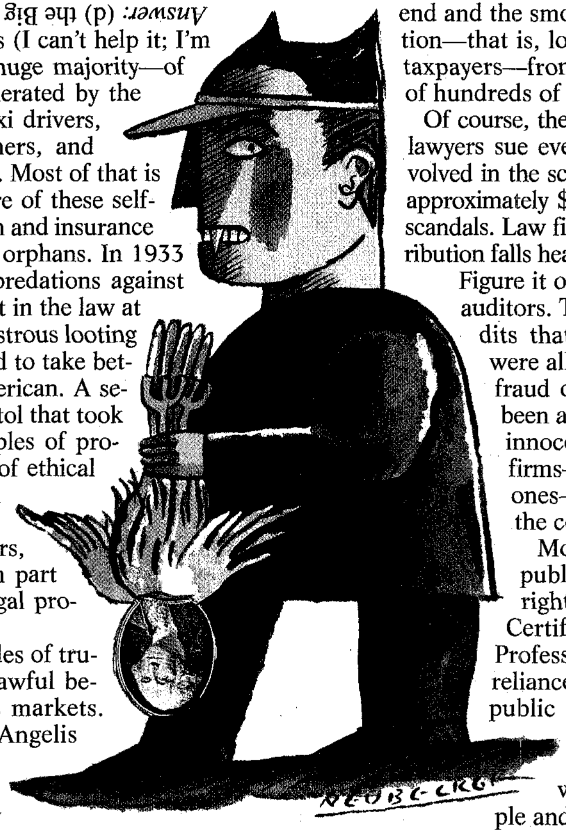
(a) the Michigan Militia;

(b) the Aryan World Congress of Hayden Lake, Idaho;

(c) purveyors of sex and violence in Hollywood;

(d) the Big Six national accounting firms.

Answer: (d) the Big Six national accounting firms.



Start with some basic principles (I can't help it; I'm a professor). The majority—the huge majority—of the savings in this country is generated by the savings of the mass of nurses, taxi drivers, factory hands, secretaries, teachers, and restaurant managers of the nation. Most of that is held in trust for the future welfare of these selfsame people in the form of pension and insurance plans for widows, widowers, and orphans. In 1933 and 1934, following years of depredations against these naïfish savers, and with trust in the law at a low ebb after revelations of monstrous looting in the twenties, Congress resolved to take better legal care of the ordinary American. A series of acts was passed in the Capitol that took fundamental common-law principles of protection against fraud and breach of ethical duties (breach of duty by people in a position of trust, such as managers, lawyers, investment bankers, and accountants) and made them part of a broad national scheme of legal protection for investors.

This led to a halcyon few decades of truly remarkable calm, order, and lawful behavior in the national securities markets. Oh, sure, there were Tino De Angelis and Louis Wolfson and a few others, but mostly things were good for investors. They had their SEC, their state securities administrators, their federal and state securities law. If an accountant helped a company rip them off, they were entitled to sue the accountant.

Now start again with the wonderful, wacky Reagan year of 1982. It's a time of deep recession, and the eve of an endless bull market (as of press time) in the stock markets. The nation's S&L's as a group are insolvent on paper. They are crying to the Congress for relief. They get the Garn–St. Germain Depository Institutions Act, which should have been called the Con Men and Call Girls' Relief Act of 1982. It basically frees S&L's to buy any kind of questionable investments they want, to make all kinds of deceptive trades with other S&L's, and to form complex holding-company structures that facilitate looting.

Just as that scary stuff is going down, there is a cry for more deregulation everywhere. The SEC is declawed by one of the gung ho deregulators of all time, John Shad, its chairman for most of the Reagan years. As a result, the nation gets the biggest single financial fraud of all time, the Drexel-Milken junk-bond fraud, just one small satrap of which was Charles Keating, other players of which were Victor Posner and Milken errand boy Ivan Boesky. Plus, we get an avalanche of fraud across the nation involving retail chains with names like PharMor, with made-up earnings; Crazy Eddie, with made-up inventory; and Cascade. As the eighties end and the smoke clears, there are losses to the nation—that is, losses borne by investors, savers, and taxpayers—from S&L, junk-bond, and other frauds of hundreds of billions of dollars.

Of course, there are lawsuits. Plaintiffs' class-action lawyers sue everyone with any money who was involved in the scams. Milken agrees to a settlement of approximately $1 billion just for his part in the S&L scandals. Law firms are also sued. But the lawsuit retribution falls heaviest on accounting firms.

Figure it out: The companies that failed all had auditors. Those auditors were churning out audits that showed the moribund companies were all right, even as they were engaging in fraud or deceit. None of them would have been able to survive long enough to suck in innocent money unless it had accounting firms—very often the biggest, bluest-chip ones—putting their seals of approval on the company books.

Moreover, the accountants expect the public to trust them and promise to act right in return. The American Institute of Certified Public Accountants' "Code of Professional Conduct" says explicitly, "This reliance [by the investing public] imposes a public interest responsibility on certified public accountants. The public interest is defined as the collective well-being of the community of people and institutions the profession serves."

There were settlements and verdicts of hundreds of millions against accounting firms in the Big Six. Coopers & Lybrand was ordered to pay $200 million in the MiniScribe case, in which the firm was shipping bricks and telling investors they were disk drives. Ernst & Young payed $400 million to the RTC for the S&L claims alone. Deloitte & Touche was heavily involved in Drexel issues. KPMG Main Hurdman was sued for failing to catch spectacular fraud at Crazy Eddie and later paid a portion of a $60.5 million settlement. All in all, judgments and settlements against Big Six accounting firms for mistakes or fraud reached more than $1 billion.

In response, you might have expected Draconian tightening of federal law against accounting fraud, added levels of federal surveillance of accountants, and a giant *mea culpa* from the accounting profession. After all, this is the new Republican age of

Illustration by Robert Neubecker.

responsibility, when we expect teenage mothers to work for their welfare. Surely, huge, prosperous accounting firms should be expected to accept some responsibility for their actions as well.

In fact, the precise opposite happened. The accountants and their clever lobbyists understood what I often call Stein's Iron Law of the Legal Process: Truth and Justice are variables; Money is a constant. Far from showing any contrition for their misdeeds, the accountants and a number of high-tech firms that had been sued turned to the offensive. They helped form a potent lobbying organization called Coalition to End Abusive Securities Suits. After the S&L debacle, they began to blanket Capitol Hill and the Supreme Court with "studies" about a phony "torrent" of litigation putatively "clogging" federal courts. Most of all, they passed out moola to congressional campaigns in big chunks. For reasons of deep and abiding ties of friendship, ideology, loyalty, and blood, they made pals with old pols like Christopher Dodd and Al D'Amato and with new Republican warriors like Christopher Cox and Newt Gingrich. They did not do anything illegal that I know of; they just worked the system very, very skillfully.

The results were stunningly favorable for the big accounting firms. First, in 1994, the Supreme Court, to the utter surprise of the legal community and without even having been asked by the litigants, issued a major ruling largely taking the accountants off the hook for cases where they aided and abetted fraud in securities sales. Despite a history of almost 27 years of appeals-court rulings saying there *was* aiding-and-abetting liability, the Court in *Central Bank of Denver* v. *First Interstate* said there was not and never had been any such liability.

That was just the beginning. The new Republican Congress, urged on mightily by the accountants, high-tech companies that had been sued under the federal antifraud law, and insurance companies that had paid huge claims under directors' and officers' liability policies, passed, in the House and Senate this spring and summer, bills that will—if Clinton won't or can't veto them—greatly reduce investor protection under the federal securities laws. There are now painfully strict requirements for winning such lawsuits or even staying in court, murderous penalties for small plaintiffs who lose in suits against their own managements, and the almost-total freedom of accountants from being held fully liable for anything except the most explicit criminal fraud.

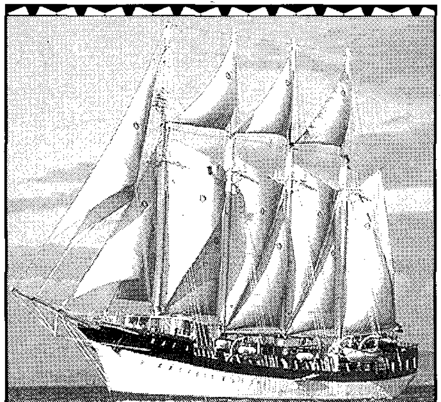
These are the notorious loser-pays provisions: heavy penalties on people who bring lawsuits and do not win them, or win a smaller verdict, or have been offered a settlement. There is a requirement of finding a specific intent to defraud by accounting defendants, and an end to joint-and-several liability, which had allowed stockholders to win judgments from defendants even if the management was defunct. This is truly a sickening turn: Corporate accountants making $400 an hour are not to be held responsible to the stockholders who pay them.

The Congress and the accountants have gone to war against the stockholders, and they are about to win. The Drexel-Milken settlement, the Ernst & Young payments to taxpayers over their S&L sins, the money gained from accountants who allowed Charles Keating's transgressions: None of this would have been recovered under the new law.

Even if President Clinton vetoes the bill, the majorities for it in the House and Senate may well be veto-proof. Immediately following one of the most horrendous decades of financial fraud in U.S. history, government is loosening restraints on the villains and imposing major burdens on the victims—you and me. The potential losses for stockholders—who already labor under immense disadvantages when they try to recover from misbehaving corporations, such as having management defend the lawsuits with the stockholders' money—are vast.

Just last month, it was reported that Republicans in the House are proposing even more killing anti-stockholder legislation. It would largely dismantle the SEC, weakening the states' securities-regulatory ability, and call into question the entire philosophy of full disclosure and replace it with more of a buyer-beware approach. Large institutional holders, such as the one that probably has your pension fund, would be hard put to sue over any type of disclosure issue. If your retirement account at a mutual fund were defrauded, you'd have far less chance of getting your money back. If your parents' estate were looted, you'd have far less legal protection than you had a year ago. If any part of your life is about savings, you have lost much of the protection you had, and you stand to lose a lot more.

Congress, especially the Republicans, is on a well-financed warpath against the savers and investors of this country. All because the big accounting firms have paid enough to escape from accountability. All because the legislative process is still for sale. The idea that the new Republican House is doing business in any new way is at least as comical as the idea that Clinton is doing business in any new way. This is not an exercise in a legal-process class. This has happened, and it's going to hurt you.



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A TALE OF FOUR CITIES

THE 1995 *NEW YORK* NEW YORK POLL

PHOTOGRAPHED BY

JOANNE DUGAN

The question isn't What is a typical New Yorker? but *Which* typical New Yorker? A citywide poll reveals that New York is home to four different typical New Yorkers, all living very different lives in, for all practical purposes, different cities.

HOW NEW YORK LIVES, 1995

Eighty-six percent of men consider themselves "real New Yorkers," compared with 78 percent of women.

By a two-to-one margin, Republicans would rather live on the Upper East Side than the Upper West Side. By a three-to-one margin, New Yorkers with advanced degrees prefer the Upper West Side to the Upper East Side.

Seventy-two percent of Manhattan residents say they want to continue living in the city, compared with 42 percent of Bronx residents.

Residents of Staten Island get up the earliest, then Queens, then the Bronx and Brooklyn, and, last, Manhattan.

Manhattan residents are almost as scared of getting into an accident while riding in a cab as they are of being mugged on the street.

Seven percent of New Yorkers admit to owning a gun; 18 percent of Republicans say they own one.

A third of all New Yorkers have gone to see a dance performance, a classical-music concert, or the opera in the past six months.

AS NEW YORKERS, WE HAVE much in common. White, black, Hispanic, gay, married, widowed, rich, or poor, four out of five of us consider ourselves "real New Yorkers." Unlike nonnative respondents to certain national polls, New Yorkers, we find, are at least somewhat friendly. By a two-to-one margin, we agree that the Yankees, not the woeful Mets, are the true New York baseball team. Our favorite movie genre is action-adventure. Typically, we like our bagels plain.

But we are also as different as we are alike, and it's not possible to say that there is a single "typical New Yorker." There are, in fact, *four* typical New Yorkers, according to a *New York* Magazine/Penn+Schoen poll conducted this summer. (See "How the Poll Was Conducted," page 31.) The 1995 New York Poll reveals that this is a city composed primarily of New Yorkers from four distinct demographic groups who, while they often work and sometimes live side by side, exist in their own separate New York worlds, defined by everything from when they get up and what they do for fun to whether they feel like they live in a dark, scary city or an exciting, sexy one. These typical New Yorkers, who together account for eight out of ten city residents, are:

THE PLAYERS. They're overwhelmingly white, single or divorced, and Manhattan is their playground. In ten years, they see themselves in bigger apartments, ideally on the Upper East Side.

THE NESTERS. Married with cash, they were expected to lead the white flight to the suburbs. But they've chosen to stay, and are strenuously attempting to make use of everything the city has to offer.

THE STRUGGLERS. Primarily black and Hispanic, they're not finding New York to be as welcoming and nurturing as their white counterparts are. They feel New York is seriously headed in the wrong direction, and in ten years, they want to be living in the suburbs or, even better, another state.

THE ELDERS. They've lived here for most of their lives, but unlike many other older people who have left the city in recent years, they are either unwilling or unable to decamp. They're scraping by, and they're scared.

This is not the New York City sociologists predicted twenty years ago. When the city went bankrupt in 1975—its tax base devastated by three decades of large-scale white middle-class migration to the suburbs—it was widely assumed that prospering whites would continue to flee, that crime would become endemic, and that New York would plunge into a wild spiral of decay and violence from which it would never recover.

That didn't happen. Instead, New York reemerged as a business, media, and financial capital and once again became the place for well-educated young people to start their careers, creating a new class of financially privileged singles. Already-es-

sex

HOW OFTEN DO YOU HAVE SEX?

Never—12%

Once a year—5%

More than once a year, less than once a month—4%

Once a month—5%

Twice a month—9%

Once a week—12%

Twice a week—11%

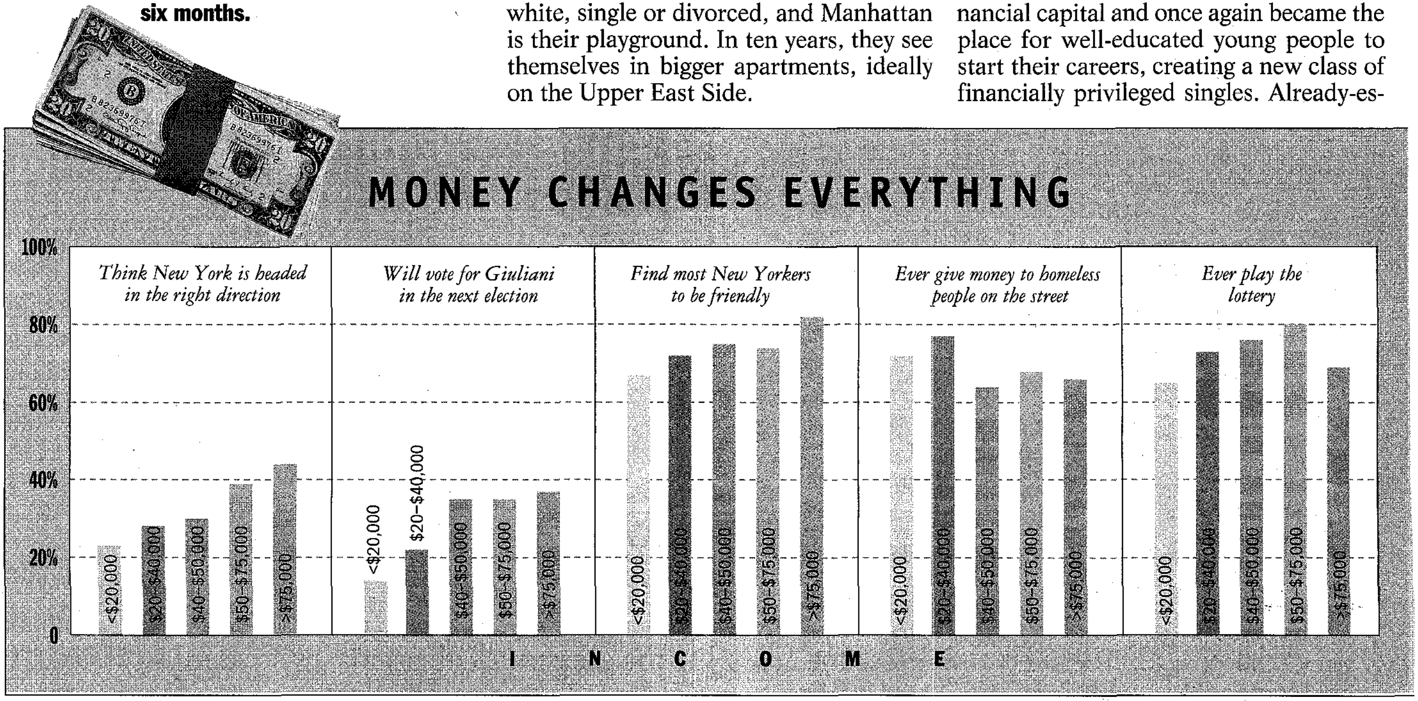
Three times a week—13%

Four to six times a week—6%

More than six times a week—3%

Don't know—19%

Over half of all Manhattan residents say they have a close friend who is gay or bisexual. The citywide average is 33 percent.



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tablished baby-boomers did not choose to leave and instead dug in—and, to their surprise, liked it. And while the minority population, particularly in the Hispanic community, continued to increase, the attraction of New York City for minorities faded. These three factors have served to limit the racial "tipping" that has been consistently predicted for the city; indeed, precisely the opposite appears to be happening. Manhattan and prime-borough real estate is again climbing in value, and the Bronx is losing population.

Crime, too, didn't trace the predicted curve. The *Escape From New York/Warriors* scenario failed to materialize, and instead, the city recently reported an astounding 27 percent drop in serious crime citywide. New Yorkers recognize this. Though half of those polled say they've been a victim of a crime—and older New Yorkers remain obsessed by this fear—younger New Yorkers again feel safe enjoying the city without constantly looking over their shoulders. Many New Yorkers today fear getting into a cab accident as much as they fear getting mugged on the streets.

So the sociologists and journalistic doomsayers were wrong. The New York that arose from the ashes of bankruptcy is a thriving city juiced by demographic groups that are creating a new archetypal feel, look, and attitude for the city. Young, hip, and single in Manhattan with disposable income (*Central Park West* and so on) has replaced Italian with three kids in Bay Ridge (*Saturday Night Fever*) as the predominant image of the typical New Yorker. Together with the well-to-do marrieds, the struggling minority community, and the city's seniors, these new typical New Yorkers constitute the new urban melting pot, based on age, class, and marital status, replacing the old ethnic divisions.

THE PLAYERS

IT'S NO WONDER THAT 3 MILLION New Yorkers watch either *Seinfeld* or *Friends* every week; they *are Seinfeld* and *Friends*—white, young, single Manhattanites hanging around their glamorous apartments (which appear larger on television), whining about bad jobs, worse relationships, and scary cabdrivers. New York is fast becoming what Seattle was only a few years ago: the epicenter of Generation X.

In many ways, New York—specifically Manhattan—is a network programmer's dream. More than 70 percent of Manhattan residents are single, widowed, or divorced. They're well educated and enjoy dinners, shows, movies, going out to clubs. Alas, none of them own ratings-boosting pet monkeys, according to the poll. (Of the 39 percent who do have pets, about half have cats, half have dogs, and a remarkably large 4 percent have reptiles.) And they love their life: More than two thirds say they want to continue living in New York; though in ten years, 36 percent see themselves living in a bigger apartment.

Politically, New York Players are among the most liberal voters in the region, if not the nation. While only about one out of five Americans calls himself liberal, nearly half of New York's Players in our poll classify themselves as either very or somewhat liberal.

THE PLAYERS

(WHITE AND SINGLE)

- *20 percent of the New Yorkers polled*
- *48 percent live in Manhattan*
- *56 percent are aged 25 to 49*
- *40 percent are Catholic, 21 percent are Jewish, 6 percent are Protestant*
- *52 percent have a college degree or higher*
- *50 percent stay up past midnight*

New York's young Players say they're struggling to get by on an income more typical of an average American family of four (45 percent earn more than $40,000

Republicans are the only New Yorkers who say, in equal numbers, that the city is "heading in the right direction" and "on the wrong track." Of all New Yorkers, 56 percent say the city is on the wrong track; only 30 percent say it's going in the right direction.

Photograph: bottom right, David Barry.

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WELCOME

a year). "I have trouble making ends meet," says Jennifer, a 27-year-old financial executive and one of the New Yorkers we polled, "but that's because living the high life here is so costly. Just paying for clothes and going out costs me $1,000 a month."

How Manhattanites get to work:

taxi	*6%*
driving	*13%*
walking	*13%*
bus	*15%*
subway	*52%*

And by and large, New York's Players are enjoying the high life, though not all have the same notion of what, precisely, constitutes that high life.

"There *is* no better city," says Tamar, 19, another poll respondent. "Going to a club or a rave and getting fucked up on drugs—that's as good as it gets."

In the past six months, 36 percent of New Yorkers have been to a Broadway show; only 25 percent have been to an Off Broadway show.

Older Players have a more subdued idea of fun. "What I like about New York is that you can go out to a different three-star restaurant every night," says Michael, a 28-year-old account executive. "One night, Bouley. Another, Nobu."

Players want to do it all. Their usual night out might include dinner (56 percent), a movie (41 percent), a show (24 percent), a club (25 percent), or a bar (26 percent). Typically, younger Players raved about the electricity of the city and all it has to offer, while older Players extolled the convenience—everything is only a few minutes away—but also complained about the traffic.

Sixty-two percent of the single people in the city are male, but that doesn't necessarily make for great odds for the average single female, because, as every available woman in New York might suspect, about 13 percent of the single men surveyed—including some of the best educated and wealthiest—say they are gay.

There do appear to be two clearly different subcategories of Players—those who are currently in a relationship (44 percent) and those who are not. Players in relationships typically report having sex at least once a week—even more often than their married counterparts. In contrast, only 27 percent of unpartnered Players have sex that often, and 16 percent report not having sex at all (compared with 5 percent of Players with partners). Players not in relationships do, however, report having more sex partners per year (2.8 vs. 1.6). In keeping with expected dating behavior, Players not in steady relationships go out to see more movies, and Players in relationships stay in and rent more videos.

Not surprisingly, one of the biggest fears of single people in New York is AIDS. Seven in ten say they are afraid of contracting the virus, a fear made very real by virtue of the fact that nearly half report knowing someone who is HIV-positive. Fear does not necessarily translate into appropriate caution, however. "I look over every possible date very carefully and decide whether he is a risk," says Nicole, 22. "I just think you can tell."

Curiously, the *most* fearful group is not men and women without stable relationships (who thus tend to have more sex partners) but single women in supposedly *monogamous* relationships (83 percent express fear of getting AIDS). This fear may not be unfounded, though, particularly for younger women; one quarter of the 18- to 24-year-old New Yorkers who say they are in a steady relationship admit that they have cheated on their partners.

Contrary to the prevailing stereotype,

THE NESTERS

(MARRIED, MAKING $40,000+)

- *10 percent of the sample*
- *36 percent earn more than $75,000*
- *45 percent are aged 35 to 49*
- *25 percent hold an advanced degree*
- *53 percent are Catholic, 26 percent are Jewish, 12 percent are Protestant*
- *62 percent are at work before 9 A.M.*

Photograph: bottom right, David Barry.

single people in New York do not drink, smoke, or go on diets any more than married people do. They do work out more, play more tennis, and—the men in particular—play more basketball.

For one in five single New Yorkers, recreational drug use is an important part of his leisure life. Nearly half have tried marijuana, and 17 percent say they "sometimes" smoke the drug. Few (5 percent) admit to using harder drugs such as crack or LSD.

Divorced Players seem to be carrying an extra burden: 42 percent say they've sought psychological counseling, double the rather high New York average, and some of them are fed up. "I hope to find someone who will spring me to the suburbs," says Larry, a 51-year-old divorced father who is feeling the financial burden of living here and paying for his divorce. "In fact," he says, "New York is like a bad divorce—all the things that attracted me in the first place make me want to get out of here."

THE NESTERS

AS A RULE, IT'S BETTER TO have money. In New York, it's advisable, and if you want to fully enjoy the city, it's necessary. This fairly straightforward relationship between money and happiness in the city has served as a formula for a brand-new New York class: successful baby-boomers who were expected to migrate to the suburbs once they had children but instead made their homes here. These Urban Nesters have replaced the old ethnic middle classes as the spine of the city's tax base and retail and media markets, and they seem to be enjoying every minute of it.

Nesters typically earn more than $50,000 (36 percent earn more than $75,000). They're highly educated, successful, and rather conservative, and they like what Rudy Giuliani is doing. More than half are already saying they will vote for him in the next election. But despite being the richest of the four groups of typical New Yorkers, Nesters are the least likely to give money to a homeless person on the street.

Much of Nesters' lives appear to revolve around their children. Three out of five Nester households have kids under 18 (half of whom go to private or parochial school), and a majority of the households also have one or more pets—more cats than dogs. (A very high proportion—29 percent—have pet fish.)

Nesters are in bed shortly after David Letterman's monologue and up early (half are awake by 6:30 A.M.). Most of them don't go out on weeknights, perhaps because of the kids, and when they do go out (and 40 percent go out two or more times a week), it's usually just to dinner.

Nesters certainly enjoy their share of shows, museums, and cultural events (a solid majority have seen a piece of theater in the past six months), but their tastes aren't entirely highbrow. They're also more likely to have attended a sporting event (54 percent have gone in the past six months) than other groups in the poll. They differ from their affluent counterparts in the suburbs, though, with respect to that most affluent-white-guy of sports, golf—nearly a quarter of all New York–area suburbanites play golf, compared with only 10 percent in the city.

While half of Nesters say they sometimes drink alcohol, drugs are apparently out, with only 6 percent admitting to occasional marijuana use.

Nesters do have sex, though perhaps not at the rate of New York singles in relationships; still, most say they are having sex once a week or more. Surveys about infidelity (and nonpayment of taxes) always tend to underreport, so it's safe to say that a minimum of one in nine Nesters has cheated on his or her spouse in the past year—about the same infidelity rate as in the suburbs. Six percent of Nesters regard their marriages as nonmonogamous.

Nesters like it here. Four out of five have lived in the metropolitan area for more than 30 years, and two thirds say they plan to continue living in the city. Abe, a 40-year-old management consultant, is typical. "We were trying to sell our apartment for four or five years," he says, "but now we've changed our minds, and we rent a place for the weekends in the summer. I know I couldn't adjust to life in the suburbs now."

THE STRUGGLERS

(MINORITIES MAKING < $50,000)

- *35 percent of those polled*
- *52 percent are aged 18 to 34*
- *17 percent have a college degree*
- *46 percent are single*
- *33 percent are single mothers*
- *51 percent are up before 6:30 A.M.*

bagels

New Yorkers' favorite bagels, in order of popularity: plain, cinnamon raisin, sesame, poppy, onion, garlic, pumpernickel, salt, whole wheat.

New Yorkers' favorite things to do are, in descending order of popularity: walking around, eating out, going to a show or play, going to the park, sporting activities, shopping, sightseeing, hanging out with friends, going to clubs or bars, going to the movies, going to concerts, going to museums.

"Walking around" as a favorite thing to do: Manhattan, 17 percent; Staten Island, 0 percent.

Bronx residents rent more movies than any other borough's; 19 percent go to the video store more than once a week.

Forty percent of New Yorkers say they never rent movies.

New Yorkers read: *Daily News,* 46 percent; *Times,* 37 percent; *Post,* 14 percent; *Wall Street Journal,* 5 percent.

Twenty-five percent of Protestants but only 8 percent of Jews say cinnamon-raisin bagels are their favorite.

Three out of five New Yorkers say they don't ever buy food off the street.

Almost half of all Manhattan residents say they always watch what they eat; 40 percent, citywide, are continually dieting.

Blacks and Hispanics are almost twice as likely as whites to characterize New Yorkers as unfriendly.

Twenty-six percent of men surveyed say they have a gay friend, compared with 38 percent of the women.

aids 57 percent of New Yorkers are afraid of contracting AIDS. This fear is highest in the Bronx (69 percent) and lowest in Staten Island (48 percent). People with postgraduate degrees were less likely to be afraid of AIDS as high school dropouts.

Photograph: top right, David Barry.

About half of the city's residents know someone who is/was HIV-positive or has/had AIDS. The national average is about 19 percent.

Only 26 percent of Manhattan residents attend religious services on a regular basis, while religious attendance in other boroughs ranges from 37 percent to 43 percent.

New Yorkers who have children: Queens, 65 percent; Staten Island, 63 percent; Brooklyn, 60 percent; the Bronx, 56 percent; Manhattan, 40 percent.

Eighty percent of New Yorkers say they know their neighbors; 63 percent get together with them socially.

One in ten New Yorkers over 18 says he or she sometimes smokes marijuana.

A New Yorker who has a college or postgraduate degree is three times as likely to drink beer and wine regularly as a high-school dropout.

Six percent of New York men say they're not having any sex at all, compared with 18 percent of the women.

New Yorkers who have ever sought psychological counseling: Manhattan, 44 percent; Brooklyn, 17 percent; Staten Island, 16 percent; the Bronx, 15 percent; Queens, 13 percent.

Almost half of all city residents claim they donate time to charity work.

Twenty-eight percent of New York men have pets, and 37 percent of women do.

THE STRUGGLERS

IT'S NOT EASY TO BE POOR and a member of a minority anywhere, but the attraction New York once held for the disadvantaged appears to have faded. Poor people of color no longer find the city a hospitable place to settle permanently: Half want to move out of the city now, and nearly two thirds expect that they will have left for the suburbs or another state within the next decade.

Clearly, New York, with its expensive housing, shrinking pool of working-class jobs, and Republican mayor and governor, is no longer a mecca for poor people of color. As opportunities for minorities open up elsewhere, this poll suggests that New York's poor blacks and Hispanics, struggling just to survive, will be voting with their feet in substantial numbers over the next decade.

The full impact this prospective exodus will have on the outer boroughs is unclear. It could pave the way for the emergence (and re-emergence) of middle-class neighborhoods, but the likely scenario is that without significant capital investment, many poor neighborhoods will become desolate wastelands that will not be rebuilt until well into the twenty-first century. Deteriorating buildings will serve only as the temporary housing for a stream of poorer and poorer immigrants, primarily from Latin America.

Not that the situation is all that rosy today. The Strugglers—minorities with family incomes of less than $50,000 annually—are living in already dissipated neighborhoods, trying to get by on an income that white singles consider too low to live on comfortably in the city. But 43 percent of these households are also supporting one or more children under the age of 18, in many cases without the help of a spouse. A third of single women in this group have young children, compared with only 6 percent of white single women in New York.

This fact dominates the life of the Strugglers. With much lower incomes, more mouths to feed, broken homes, and much poorer living conditions, residents of these communities are unable to enjoy many of the more positive aspects of New York City living. While a majority of whites have seen a Broadway show in the past six months, 23 percent of Strugglers report having done so. Though their favorite evening out is also dinner and a movie, they tend to go to fewer movies than whites and watch more television instead.

But some poor people of color are also finding they can make life tolerable in New York by taking advantage of some of the best features of community living, particularly local church affiliation. Thirty-nine percent attend religious services on a regular basis; 68 percent say they socialize with their neighbors. This strong religious element, especially among women, appears to have significantly reduced the use of alcohol in this group: 41 percent say they never consume beer and wine, and 63 percent never touch hard liquor.

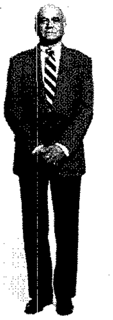
Black and Hispanic men report having more sex than their white counterparts, but much of this difference appears to be

going out

Forty-three percent of Brooklyn residents say they never go out on weeknights; only 24 percent of Manhattan residents stay in.

Fifteen percent of married New Yorkers say they stay out until after 2 A.M. on the weekends, compared to 41 percent of single New Yorkers.

One in eight New Yorkers has been in-line skating in the past six months.



THE ELDERS

(OVER AGE 65)

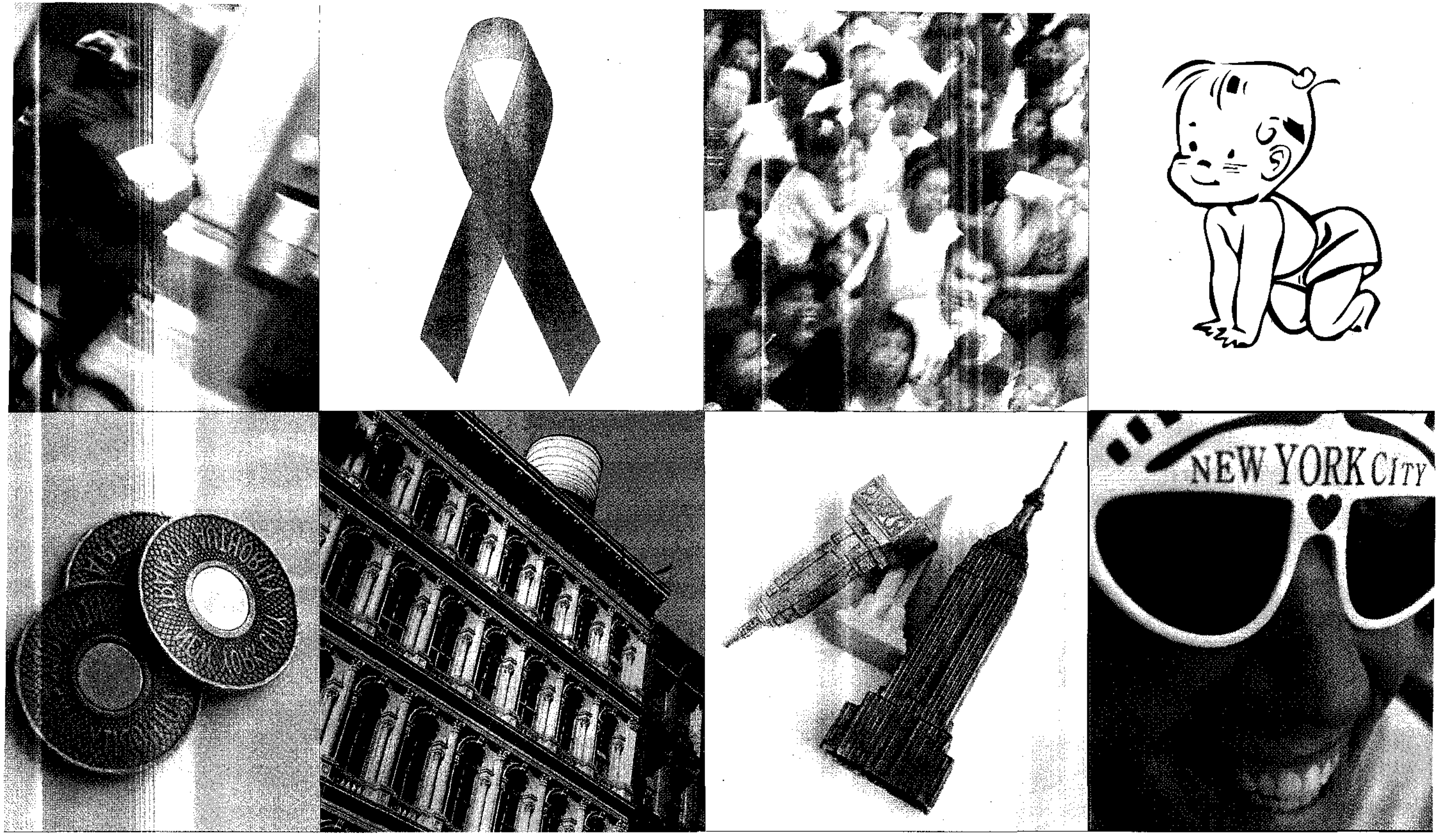
- *16 percent of the sample*
- *72 percent are white*
- *64 percent are Democrats*
- *30 percent are Jewish*
- *36 percent have an annual income of less than $20,000*

WHERE NEW YORK CHILDREN GO TO SCHOOL

(Numbers add up to more than 100 percent because some respondents had children in more than one type of school)

	Total	Bronx	Brooklyn	Manhattan	Staten Island	Queens	White	Black	Hispanic
Public	68%	67%	73%	64%	71%	65%	60%	73%	74%
Private	26%	25%	22%	35%	9%	29%	26%	27%	21%
Parochial	11%	10%	10%	4%	20%	14%	17%	7%	7%

Photograph by David Barry.



related to age (most elderly in the city are white) and household structure.

Mayor Giuliani is the target of much anger in the poor minority community, and only 9 percent say they will vote for him in the next election. (Better-off blacks and Hispanics seem no happier with the mayor. High-income blacks still voted overwhelmingly against Giuliani—92 percent for his opponent—and nearly two thirds think that the city is on the wrong track. Forty-seven percent say they are planning to move out, probably to the suburbs.) In the eyes of the Strugglers, Giuliani is "a mayor who cares only about a certain type of person," says John, 26, from Brooklyn. "We need a mayor who cares about people other than the rich."

New Yorkers go out to eat 1.3 times a week. New Yorkers order dinner in once a week.

THE ELDERS

THEY'VE BEEN AROUND. WITH AN AVERAGE OF 54 years of city living, New York's Elders have watched the area go through a half-dozen boom-and-bust cycles over the past few decades, and—unlike tens of thousands of their contemporaries—they have decided to stick it out. They live quiet, even solitary, lives, mostly in the outer boroughs. They get up early, go to bed by midnight, and don't go out much. When they do, their favorite thing to do is to go for a walk.

Disproportionately Jewish, New York's Elders remain heavily Democratic and liberal but are beginning, tentatively, to embrace Giuliani. This is at least in part due to his crackdown on crime, the fear of which has paralyzed this population. "It's easy to get around, but you have to be looking over your shoulder all of the time," says Charles, a 67-year-old Manhattanite. "The crime makes you think twice about going out." This is a common complaint; 56 percent of Elders report having been a victim of crime.

Most Elders live alone, but four in ten seniors have companions, and 26 percent are still sexually active once a month or more. The remainder, heavily female, rely upon a network of friends, neighbors, and fellow religious worshipers. They are New York's most religious residents; 49 percent attend services on a regular basis. Though research has shown great therapeutic value for older people in owning pets, only one in ten of New York's Elders has one.

Some of their media habits have changed over the past decade: Elders have deserted the radio for much higher levels of TV viewership. They are also major consumers of books. Yet even though they stay home and watch TV, 52 percent of seniors do not rent videos, suggesting a major untapped market in this city. Attention, Blockbuster: They prefer dramas.

pets

Republican New Yorkers are more likely to have dogs, and Democrats are more likely to have cats.

The most active seniors appear to have left to live in the suburbs, and the seniors who live in New York are marked by their love of familiar surroundings and a life that is quiet and undisturbed. And while most Elders say they expect to continue living here, many would move if only they had the money. "Too much noise and death here," says Joan, a 73-year-old Brooklynite. "I stay here because I have family and like the shopping and concerts and can get around on public transportation." Maybe, she says, she will be able to move to Westchester. ■

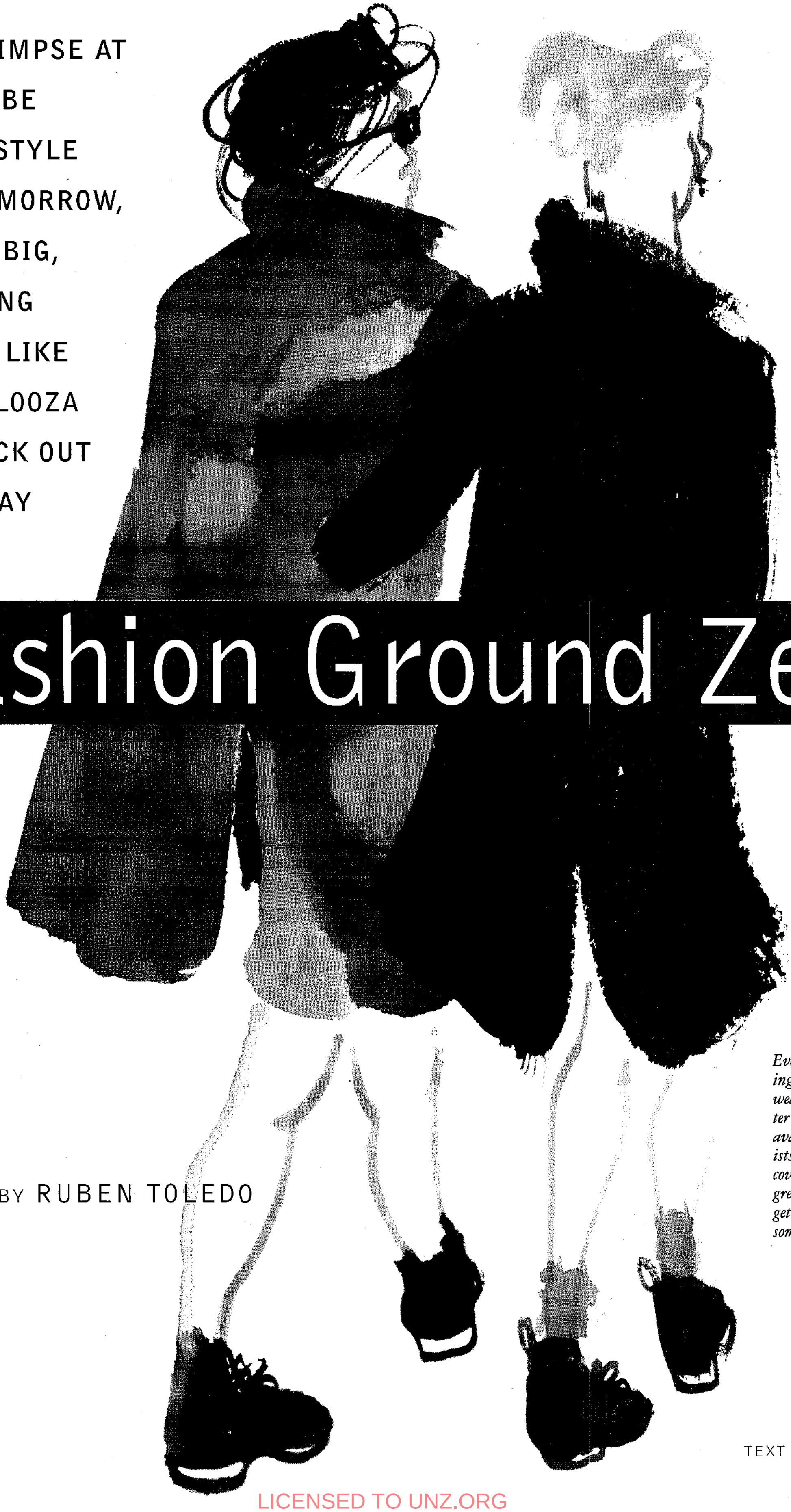
How the *New York*/Penn+Schoen Poll Was Conducted

The New York Poll is the result of extensive telephone interviews with 804 New Yorkers, who were asked 87 questions about attitudes and habits as well as 12 demographic questions. A total of 581 New York City and 223 New York–suburban residents were interviewed at their homes from June 26 to June 28. The sample was derived by random-digit dialing of area residents. In order to participate, a respondent had to be 18 years of age or older. The sampling error is plus or minus 3.5 percentage points at the 95 percent confidence level.

The polling was conducted by Penn+Schoen Associates, Inc., of New York, a national polling and political-consulting firm currently polling for President Bill Clinton and Daniel Patrick Moynihan; its local political clients have included Ed Koch and Frank Lautenberg.

FOR A GLIMPSE AT WHAT'LL BE MAKING STYLE NEWS TOMORROW, GO TO A BIG, HAPPENING CONCERT LIKE LOLLAPALOOZA AND CHECK OUT KIDS TODAY

Fashion Ground Zero

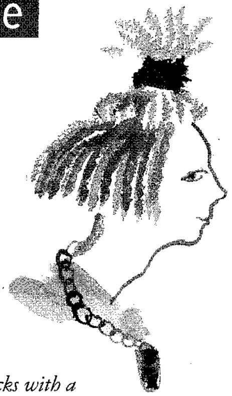


Even the stultifying 90-plus-degree weather didn't deter these two avant-exhibitionists from slinking covertly around the green like they were getting away with something illegal.

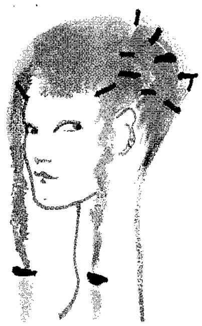
ILLUSTRATED BY RUBEN TOLEDO

TEXT BY DANY LEVY

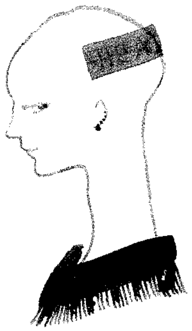
Coiffure



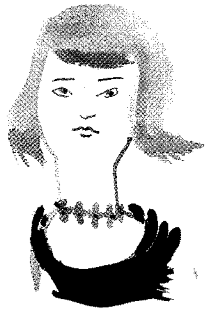
Dreadlocks with a Pebbles-style topknot.



Pigtails and multi-clips.



Sticker on head.

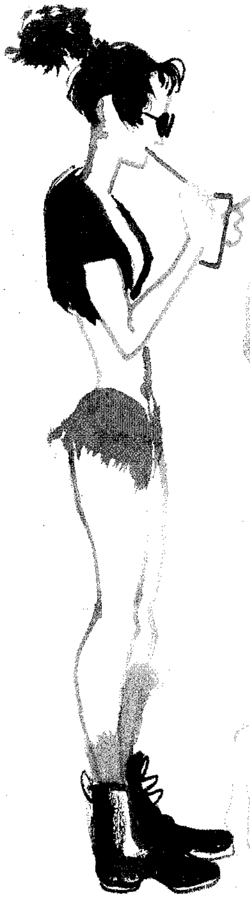


Green tips on blonde.

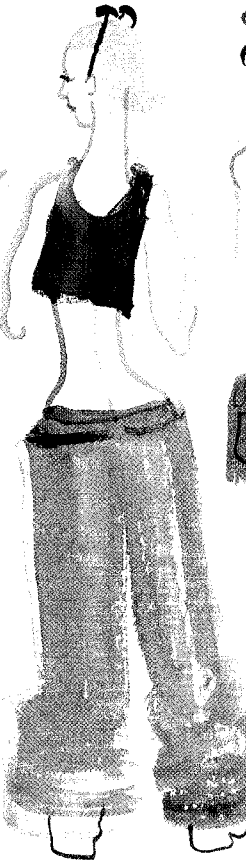
Heidi, a stick-thin blonde who cites Archie Bunker as her biggest fashion influence, is wearing what she refers to as her "wife-beater tank," a simple Hanes job dramatically splattered with mud ("$4.99 at Woolworth," she asserts, sticking out her boobs).

Oh, those irrepressible youths.

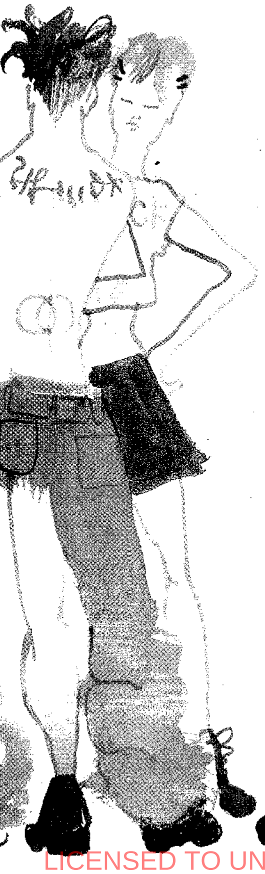
Perplexed grown-ups who can't discern the difference between the music of Hootie, Hole, and Helium—*It's all just noise!*—certainly don't know what to make of the raggedy thrift-store schmattes the kids call fashion. But pay attention, and the details tell all. To you, it might look like a random jumble of cruddy clothes fished out of the hamper. But in fact, the subtle variations are endless. There are uniforms. Like the baby



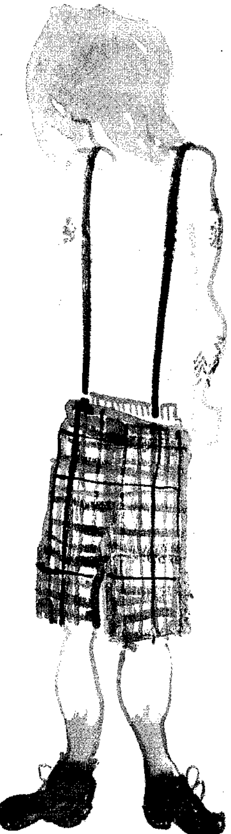
Daisy Mae of Avenue B.



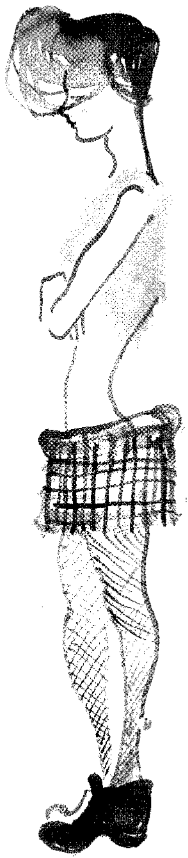
Plumber's butt as fashion statement.



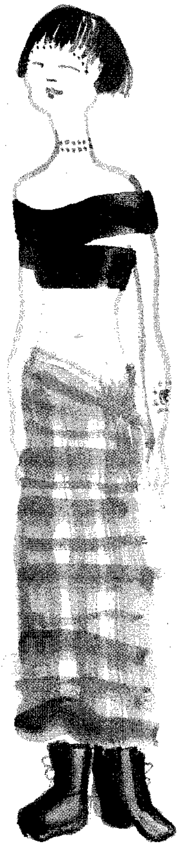
Him: Asymmetrical jeans with body paint. Her: The Cheerleaders-for-Anarchy look.



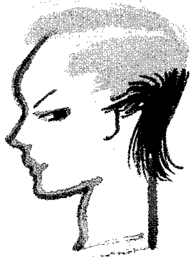
The wispy he-waif.



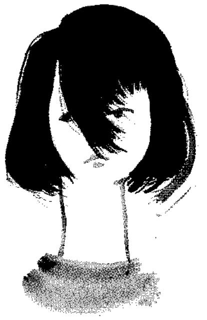
To be real mod, skirts are slung as low as possible; fishnets a plus.



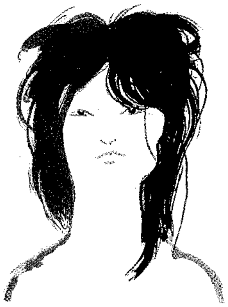
The sarong and wrap top are thrown off-kilter with dainty dotted face paint.



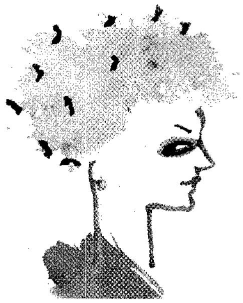
Rockabilly redux.



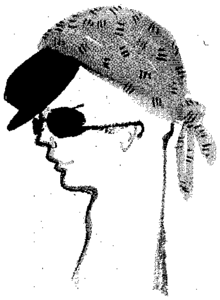
Uneven bangs.



Two-tone dye jobs.



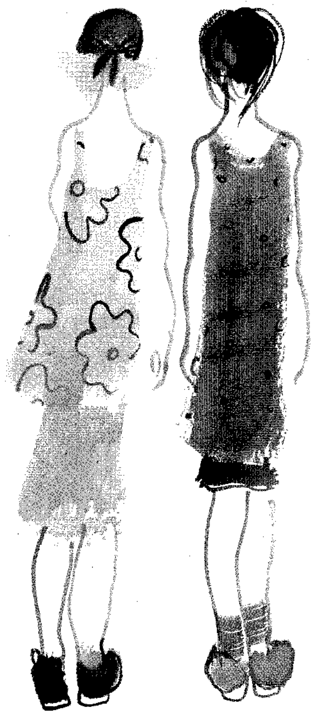
Ribbons everywhere.



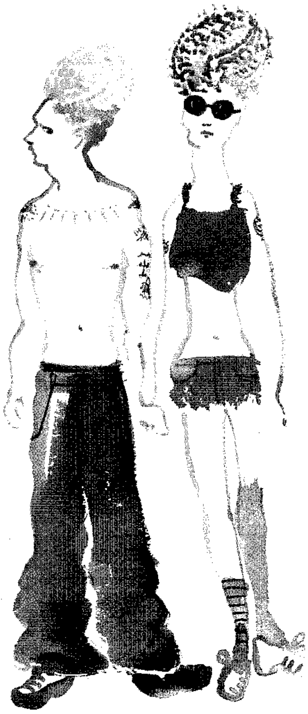
Bandanna over cap.

Courtneys in their kinderwhore finery; goateed boys who took their cues from the Texaco man; *Kids* kids in grubby, crapped-out T-shirts; even alterna–Jackie O.'s in bubble sunglasses and cute little flips.

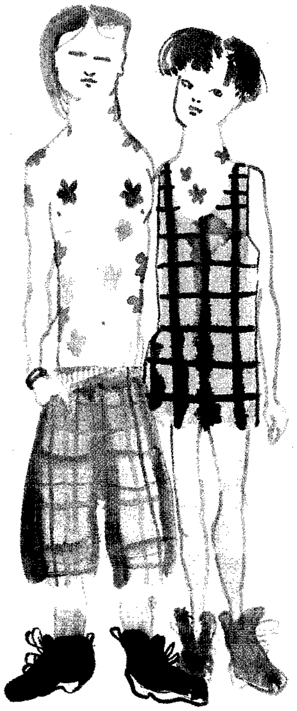
And since two of the more original fashion trends of this decade—grunge and hip-hop—have been lifted by marketers straight from the youth, it seemed worthwhile to check in at Lollapalooza 1995 to see what designers might be, um, inspired by next.



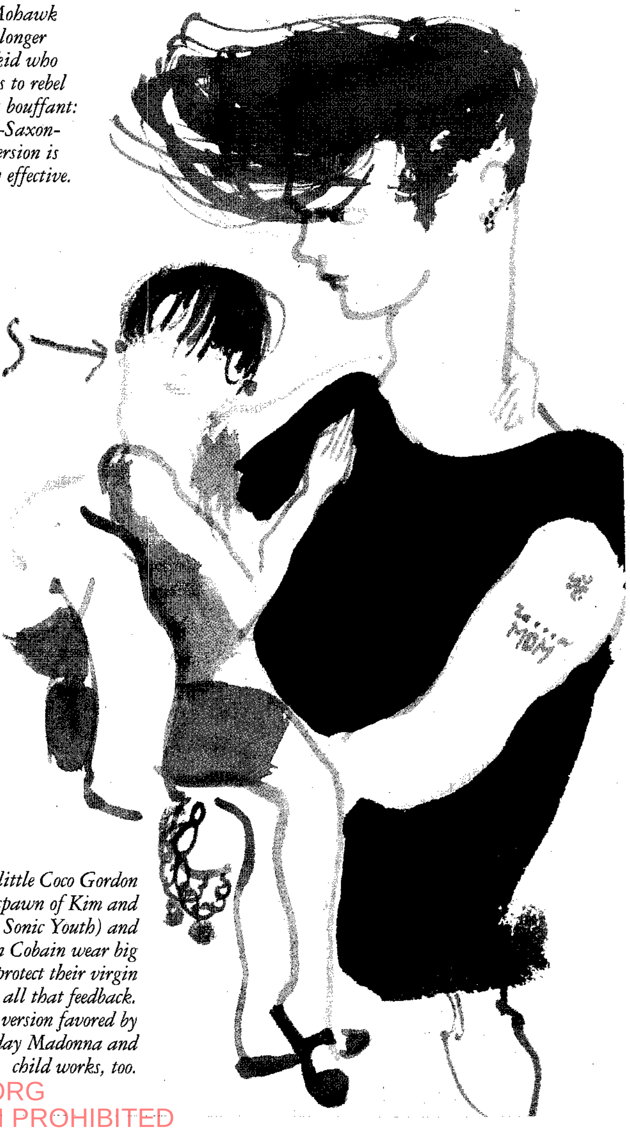
Cheapo hausfrau dresses (above) worn with a few inches of slip peeking out and big old clunky boots is actually quite breezy and somehow demure.



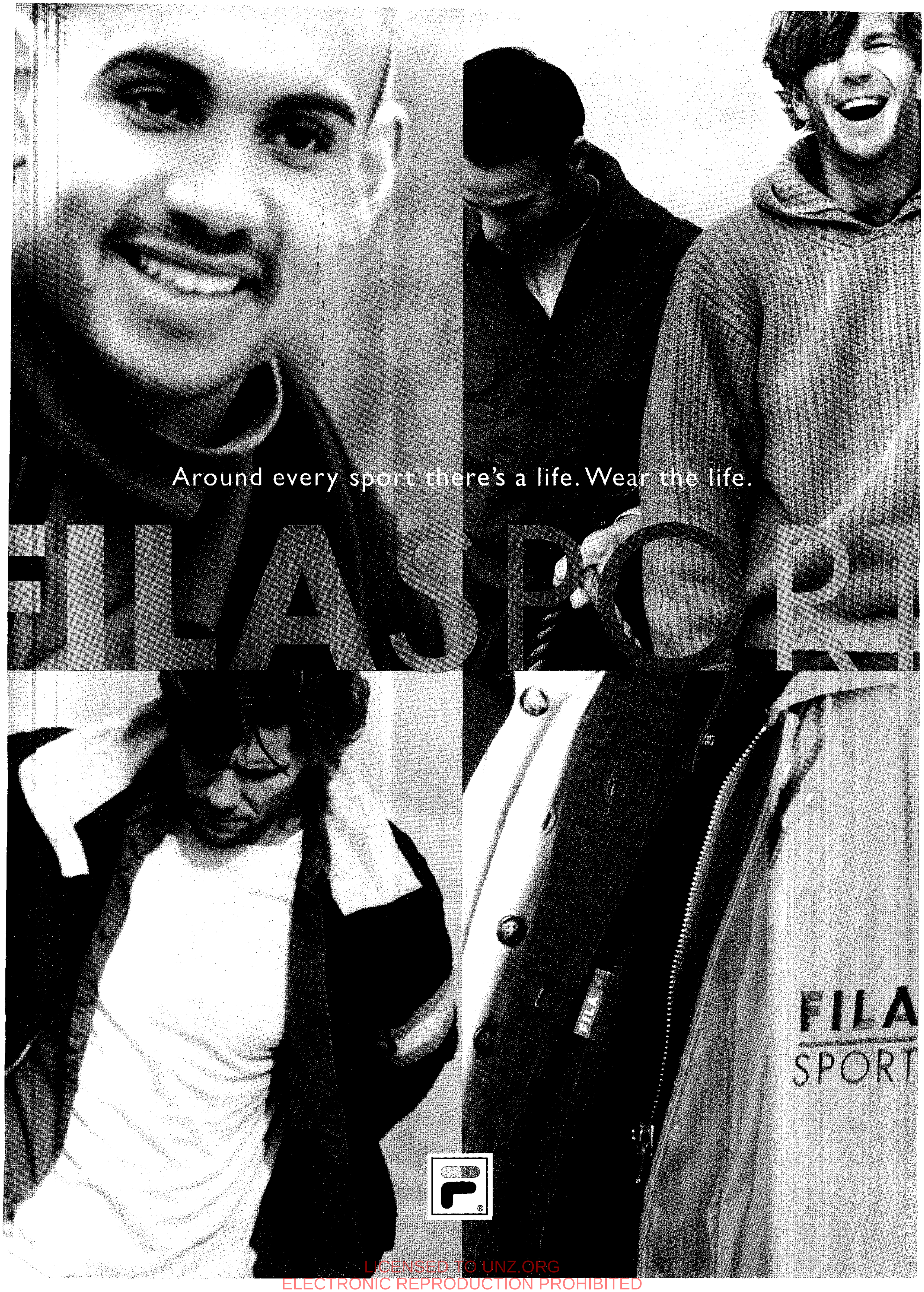
John Waters once said that since Mohawk haircuts no longer shock, any kid who really wants to rebel should get a bouffant: This Anglo-Saxon-dreadlock version is particularly effective.



Slathering oneself with mud at a big outdoor music festival—even if there isn't much of it to go around—has been very big since last year's Woodstock. This couple (right) appear to have found a nicely primal alternative to piercing and tattoos: mud daisies.



Backstage, little Coco Gordon Moore (spawn of Kim and Thurston from Sonic Youth) and Frances Bean Cobain wear big headphones to protect their virgin eardrums from all that feedback. The low-tech version favored by this latter-day Madonna and child works, too.


Around every sport there's a life. Wear the life.
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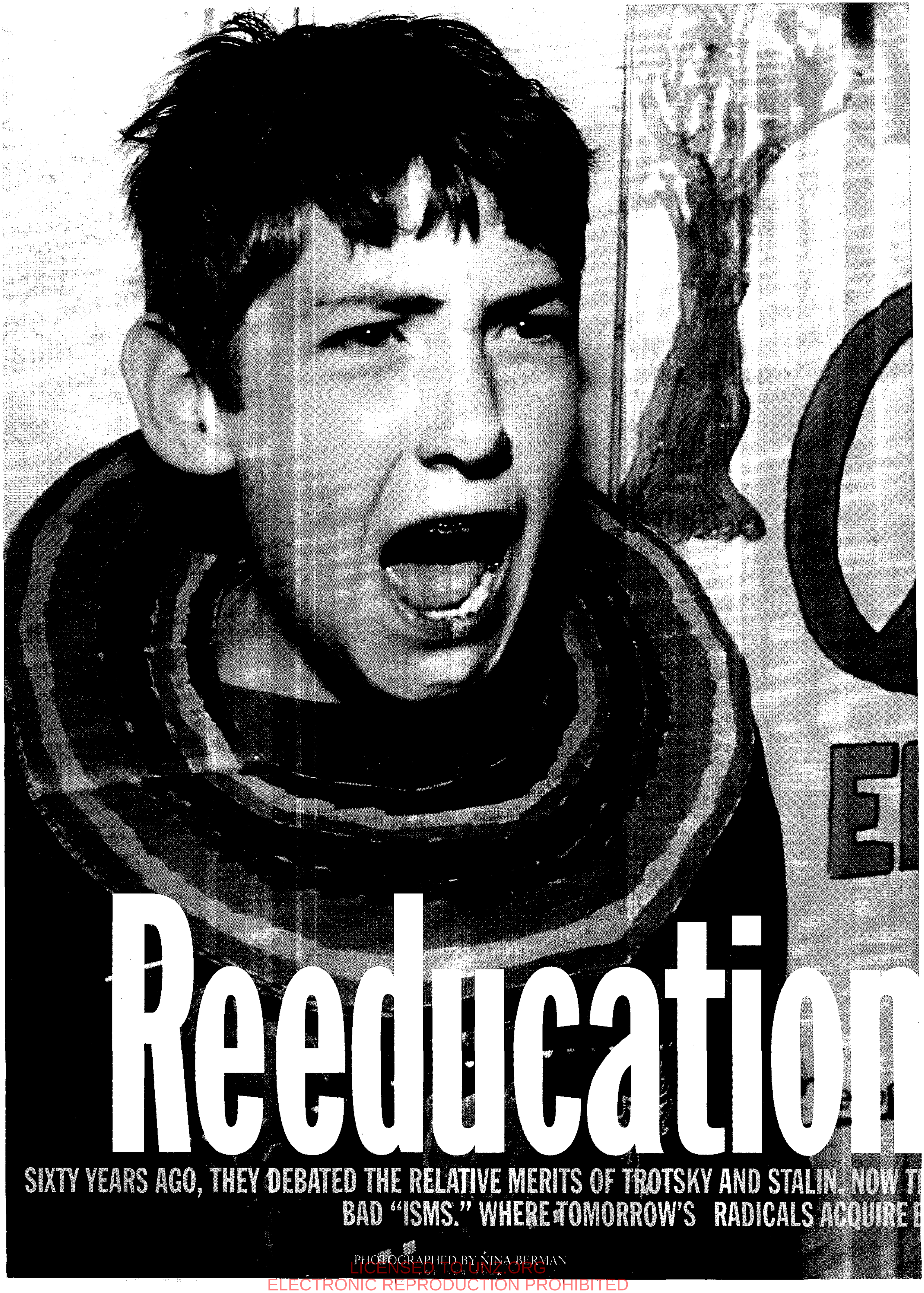
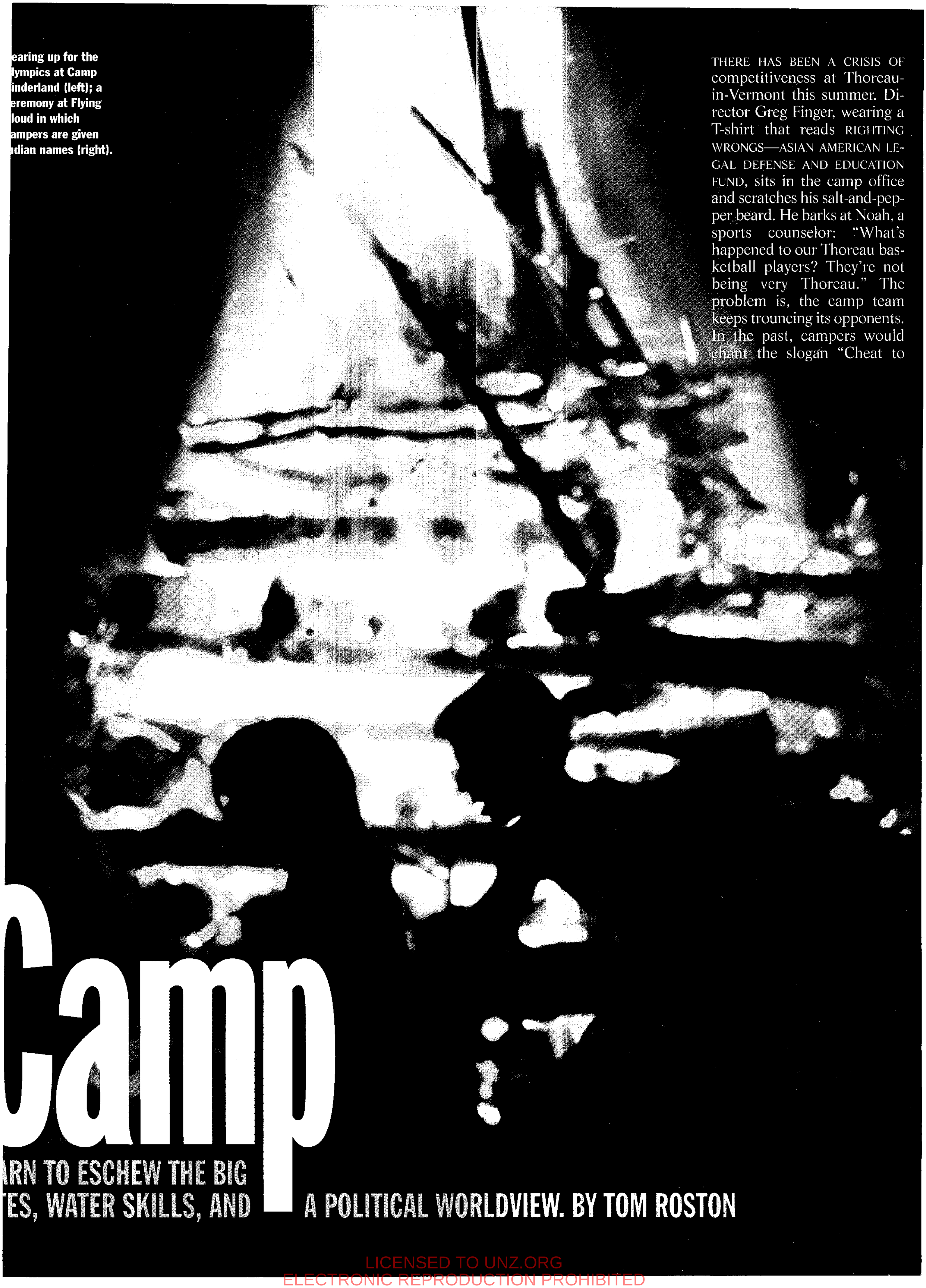


Reeducation

SIXTY YEARS AGO, THEY DEBATED THE RELATIVE MERITS OF TROTSKY AND STALIN. NOW T
BAD "ISMS." WHERE TOMORROW'S RADICALS ACQUIRE

PHOTOGRAPHED BY NINA BERMAN



earing up for the
lympics at Camp
inderland (left); a
eremony at Flying
loud in which
ampers are given
dian names (right).

Camp

RN TO ESCHEW THE BIG
ES, WATER SKILLS, AND A POLITICAL WORLDVIEW. BY TOM ROSTON

THERE HAS BEEN A CRISIS OF competitiveness at Thoreau-in-Vermont this summer. Director Greg Finger, wearing a T-shirt that reads RIGHTING WRONGS—ASIAN AMERICAN LEGAL DEFENSE AND EDUCATION FUND, sits in the camp office and scratches his salt-and-pepper beard. He barks at Noah, a sports counselor: "What's happened to our Thoreau basketball players? They're not being very Thoreau." The problem is, the camp team keeps trouncing its opponents. In the past, campers would chant the slogan "Cheat to

Campers chant slogans and the names of African nations as they prepare for Kinderland's Olympics.

ALL OTHER CONSIDERATIONS ASIDE, THERE ARE ANCILLARY BENEFITS TO SENDING YOUR KIDS TO A LEFTY SUMMER CAMP: "NOW THEY DON'T HAVE TO FEEL WEIRD FOR HAVING ACTIVIST PARENTS."

lose," a quasi-tongue-in-cheek allusion to a Thoreau principle: losing on purpose in order to break the tension of a close game. Sports at Thoreau are supposed to be an exercise in cooperation. That tradition, however, has eroded. Frustrated, Finger asks, "Did you pull people?" "Yeah," Noah shrugs. Still, the boys won, 38 to 16. The girls' team won 38 to 12. Noah adds, "And I told them, 'No layups.' "

While New York kids choose from some 4,000 camps nationwide to improve their backhands, play computer games, lose weight, and annihilate their enemies in games of capture the flag, a small cadre of their peers experience something quite different: They get a progressive education at left-wing summer camps. These are the same camps you heard about, or figured must have existed somewhere, back in the twenties and thirties. The ones where red-diaper babies could sing, "One-two-three/ Pioneers are we/ We're fighting for the working class/ Against the bourgeoisie," and discuss the distinctions between Trotskyism and Stalinism after a game of tetherball. New York State investigated them as hotbeds of subversive Communism during the Red Scare; in 1956, there were 27 in the state. Today only a dozen of these camps remain in the Northeast. (It's hard to tell exactly how many there are: Most "left-wing" camps cringe from the label—it's bad marketing in this day and age—and a whole slew of post–Cold War, mainstream liberal camps has emerged, which just confuses the issue. But you can generally tell a left-wing camp by its emphasis on the big bad "isms"—race, class, sex, heterosex, and consumer—and by its strong following in Park Slope and the Upper West Side.)

The lefty camps look like other camps, with bunks, a dining hall, a waterfront, playing fields, and an arts-and-crafts center. It's in the gestalt that they differ. At Kinderland, a 70-year-old secular Jewish camp in Tolland, Massachusetts, the cabins are named after heroes like labor activist Joe Hill, Underground Railroad founder Harriet Tubman, poet Pablo Neruda, and the three murdered civil-rights workers Goodman, Schwerner, and Chaney. Also at Kinderland, as well as a few others, care packages are distributed equally among the campers as a lesson in the rewards of a classless society. At all of the camps, there's a remarkable tendency for mundane kid-prattle to escalate into heated political discourse: After comparing wristwatches, three prepubescent Thoreau boys have a goofy argument about the creation of time. They gesticulate wildly, adopt mock-professorial tones, and cut off one another's sentences. Suddenly, one speaks up in a Muppet-like voice, "Man has created rulers because he is a spineless jellyfish!" Another scrunches up his face: "Don't be sexist." But that is immediately shot down: "Come on. All language is sexist. 'Human' is sexist—listen, hu-*man*!"

Wait a minute. Wasn't the Republican revolution supposed to bleed American liberal sentiment dry? How can parents realistically hope to defend their children from the ravages of the American free market, or even from their peers? "The competition for their souls is intense," says lawyer William Kunstler. He can list the civil-rights accomplishments of his older daughters, who grew up in the sixties, but he worries for his two younger ones, both of whom he sent to Thoreau. "The outside influences are so powerful," he says, "and it's not always a winning battle": One day, he found a younger daughter—an AIDS activist—"doing makeup for 30 minutes."

But still, children of the sixties can make the most of the few politically sympathetic institutions that remain. They can send their own children to schools like P.S. 3, Bank Street, the Little Red School House, Fieldston, St. Ann's in Brooklyn Heights, and Central Park East. And they can use summer camps to round the year out, to offer some haven from the Hobbesian values emanating from the remote control, the Sega and Nintendo cartridges, the local multiplex. And—all considerations of selfless love, sense of community, and critical thinking skills aside—there are ancillary benefits to sending your kids to a lefty summer camp: "Now they don't have to feel weird for having activist parents," say Upper West Sider Paul Shneyer, a civil-rights lawyer, and Laura Friedman, director of the Fund for Labor Education, discussing their daughters' experiences at Kinderland.

IT'S AFTER LUNCH AT THOREAU, TIME TO READ the newspaper outside the dining hall. Campers sit on the ground, or on chairs, looking out onto a lake. Director Greg Finger stands before them and asks, "What sign did Clinton have in his campaign headquarters? . . .

It's the *what,* stupid?" A few yell out, "The economy!" and one messy-haired boy with braces sneers, "Slick Willie." Finger smiles. Many of the campers are in a heat-induced catatonic state. They lounge on one another's laps and stare into space. After reading an article about tobacco-company executives with political influence, Finger raises his eyebrows and gives a sarcastic "Hmmm." He puts a lightly pro-I.R.A. gloss on disturbances in Northern Ireland. A few campers bristle at the injustices; others study the grass.

On the Fourth of July, Finger commemorates the holiday by reading a speech by Frederick Douglas and then sermonizing, "I think that the Camp Thoreau community has a lot to celebrate today. Look around, look at the diversity in this community." It is true. His audience, with a 28 percent minority population, has the racial mix of a Benetton ad. "But that opportunity that we have by being here shouldn't put blinders on us and make us forget and say, 'Everything is wonderful, it's great—it's the Fourth of July.' "

Finger's grim tone reflects a struggle he had the week before with counselors who, he felt, were not exhibiting a sufficient level of interest in organizing a politically charged Fourth of July. "I have not given so many years of my life to organizing/working and struggling for progressive social change to just give up on the fight now, and abandon this generation to the mean-spiritedness that is creeping across this nation," he'd written in a memo.

Meanwhile, the competitiveness crisis continues. Two 11-year-old basketball players, Ming and Saul, are beating their chests in front of the camp van. Suited up in matching white T-shirts, they are about to go to Camp Billings, which they promise they will destroy. But before they depart, the stocky warriors struggle to explain the "Cheat to lose" slogan. In vain. "You heard that from the seniors, right?" asks Saul. Ming takes a stab: "If you cheat, if you cheat, you lose." Saul agrees. "It means, like . . . don't . . . cheat," says Ming. And then, more confidently: "If you're found cheating—you lose." Saul builds on this, "Yeah, if you cheat, and even you beat a team by 50 to zip, then you lost." The team piles into the van and goes on to beat its opponents in yet another lopsided contest.

A crisis of another sort occurs at Shire Village Camp in Cummington, Massachusetts, which appropriately looks like a little village, with its stone buildings, courtyard, and cupolas. The counselors do verbal somersaults to maintain a non-classist, non-racist, non-sexist, non-homophobic community (some campers conclude it is "anti-everything"). But back-to-back "ism" incidents have propelled the campers to hold a "Camper Council." First, some members of the community complained that a blast of rap music from one of the cabins was offensive to women; then chores were assigned in a manner that some girls deemed sexist. Though it isn't mandatory, about twenty boys and girls gather to form a circle on the grass next to a path while the rest of the camp skips off to go swimming. A moderator needs to be chosen, and the boys, voting in a bloc, pick the one boy candidate. They win. They cheer. The meeting begins; they take up the division-of-labor question, and immediately the issue is unpopular. The person who made the initial complaint is either absent or not speaking. A girl with long, flat brown hair says that someone on the kitchen staff made a sexist comment, but no one cares. They move on to gangsta rap.

"If you want to hear it, just listen to it on your Walkman" is the general consensus. Vaughn, a black kid from Harlem, breaks out into Shire Village–speak: "I don't like you calling it gangsta rap—we're not gangsters—they're all dead." He smiles at his audience and continues, "We don't call your music hippie rock and roll." A heavyset boy who keeps blowing the hair away from his face supports Vaughn by denouncing Pearl Jam and Nine Inch Nails. Sallie Sills, a good-natured counselor facilitating the meeting, interjects, "If Vaughn, as a member of this community, is offended by the term *gangsta rap,* then we should refrain from calling it that and just call it rap."

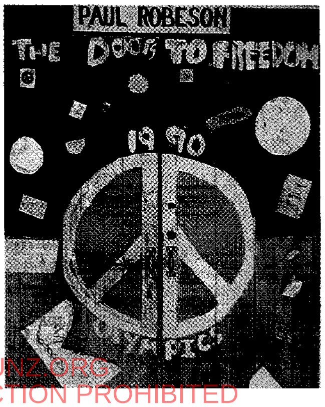
Some girls call for a more respectful community. A few boys get restless and laugh sarcastically at the earnest comments. The bell rings. Most of the circle votes to reconvene the meeting later. As the boys walk away, they argue about West Coast rap. The girls are greeted by their friends, who arrive from the pool with wet hair and flushed faces, asking them how the meeting went. "It was really bad," shrugs one 12-year-old. "We got nowhere," agrees a smaller girl. Only a few show for the follow-up meeting.

"THIS IS NOT A GREAT TIME FOR THE left," says Paul Mishler, assistant professor of labor studies at Empire State College/SUNY. "You get beaten so many times, it's hard to keep clear what you are doing." Many of the camps were destroyed in the fifties, he says. "They were driven out. There was a Camp Midvale—its main building was burned down in the mid-fifties. That sort of thing happened a lot." Ironically, children often used camp as a refuge from chaotic home lives where their parents were dealing with blacklists, inquiries, and harassment. Since then, the largest beatings have come from the exorbitant costs of running a camp and the difficulties of battling an alienated youth culture.

At Kinderland, an ardent 16-year-old senior camper named Lailah, who's a dead ringer for the acid-tongued daughter played by Sarah Gilbert on *Roseanne,* gives voice to a certain pessimism about the entire enterprise. This alarms the other campers. She sits in the Paul Robeson Playhouse, surrounded by a group of miffed campers who stand over her. But she's on the offensive: "I think that what the future holds for these camps is that more and more people are going to come, it's going to get happier and happier, and they're going to forget about the original values. It's happened here." She glares at her sweet-faced opponents, who shake their heads and call her "Lailah, the evil pessimist." These are *very* happy campers; they may be willing to concede that there is less of a political focus but *not* that there's been an erosion of the core values. A pretty blonde girl snivels, "You're making me mad." "I'm sorry I'm making you mad, but I think I'm telling you the truth," Lailah shoots back. The girl begins to cry.

LAILAH MAY BE UNDULY HARSH. THE CAMPS *do* integrate political values—in activity after activity. At Kinderland, four 13-year-old girls sit on a shaded platform next to a lake. Maya, wearing baggy shorts and a tank top, shakes uncontrollably in a corner. Rachel, Anna, and Sara discuss their sexual conquests and taunt Maya mercilessly: "Look at Maya!" "How far did you get, Maya?" "What's the matter, Maya?" She moans, "Who said I was with anybody?" And in a fit of hysterical sobbing, she screams, "I have problems of my own!" Maya peeks up at her friends on the grass in front of the platform to see how she's doing. They laugh. Drama counselor Julia Rosenblatt scolds Maya, "What are we going for? Realistic. Let's go for more subtle." She turns to the audience and asks what's the matter with Maya. "They're peer-pressuring her" is one answer. Another girl says, "She was raped." "That's it," Maya says, clapping her hands.

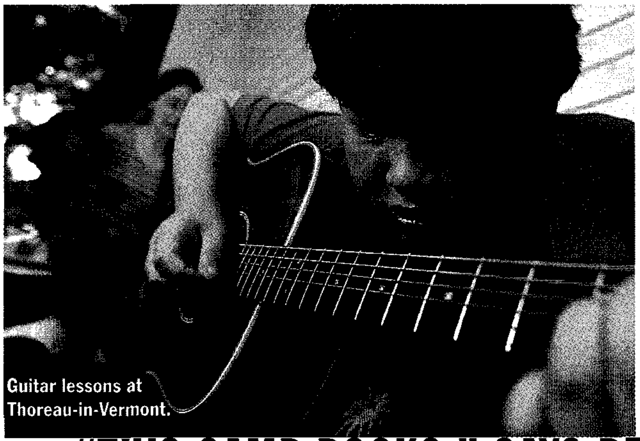
Rosenblatt explains: " 'Theater of the Oppressed' is practice for real life. I'm using acting as a tool to get to issues that I think need to be discussed." In this exercise, the acting proceeds until someone from the audience yells, "Stop,"



takes an actor's place, then redirects the conversation. "The idea is to get realistic but alternative ways to deal with a situation," says Rosenblatt.

The issues might be a racist teacher, ethnic cleansing, or, as in the next skit, body image. Una pinches her legs and frowns. She complains to two other girls, "Oh, that meal today—I could feel every fat molecule." They respond by obsessively touching their legs. Una whines, "I must have gained 50 pounds." Emma and a friend skip over and rub their stomachs: "That food was so good." "It was fattening," squeals Una as she looks them up and down. "Don't you guys aerobicize?"

Rosenblatt breaks in and leads a group discussion about body awareness. Everyone describes the pressures to be beautiful and skinny, with hairless legs. Later, Rosenblatt is pleased with the workshop: "It's nice that they say that it is society and not just 'This is the way we have to be.' "



Guitar lessons at Thoreau-in-Vermont.

"THIS CAMP ROCKS," SAYS REBECCA OF INDIAN BROOK, A CAMP WHERE GIRLS RADICALIZE BEASTIE BOYS SONGS AND BUILD CABINS. "IT DOESN'T MATTER HOW MANY ZITS YOU HAVE."

THE CREATION OF SELF-CONTAINED COMmunities built around values different from those of the status quo, says Paul Mishler, is one of the oldest traditions in American radicalism: "That's what the City on a Hill was about." The leftist camps that emerged after the turn of the century in the United States offered just that kind of self-containment, with the added value that they got immigrants and their children out of the dirty streets and into some good clean air. Most of these immigrants were Jewish—the huge array of Jewish workers' organizations made establishing camps easy—and many of the camps that remain have either a Jewish identity or else just a lot of Jewish kids. The camps of the twenties were founded for another reason as well: socialist factionalism. Trotskyites et al. all wanted to get their own brand of politics across.

FARM & WILDERNESS IN PLYMOUTH, VERmont, is a group of seven camps—Tamarack Farm, Indian Brook, Flying Cloud, Saltash Mountain, Timberlake, Family Camp, and the Barn Day Camp—that partake less of Jewish *Bund*-style radicalism and more of an earthy Quaker tradition. Tamarack Farm, known simply as "the Farm"—no allusion to the Tennessee commune intended—begins its day with a Quaker meeting circle. Some 60 campers and counselors, clad in flannel and hiking boots, sit on a round bench, staring inward at a circular bed of flowers. No one says a word. They are surrounded by dense forest; birds chirp, and campers occasionally give one another long, loving smiles. Suddenly, a boy stands up, shaking, and through his tears he exclaims, "This is the anniversary of my best friend's death, and I wouldn't want to be any other place than here." He sits down and continues to weep. The boy next to him consoles him with a hug. The quiet lasts another twenty minutes until the meeting breaks. "Good morning!" everyone exclaims, and they all hug one another.

The love, tranquillity, and industriousness of the Farm give it the atmosphere of a refined hippie commune. Refined because everyone is so remarkably physically attractive. The Farm is alive with work projects, bountiful gardens, and livestock. Boys and girls lift large rocks to build steps; others pick weeds from the lush garden; and up in the scaffolding of the dining hall, four girls energetically scrub windows. Some campers plan a new chicken-excrement-heated chicken coop. They joke about naming it the Chicken Cathedral. Other boys and girls prance about like kids in a Levi's commercial—boys in baggy pants with floppy haircuts and sparkling eyes, girls with big, lazy smiles and long, messy hair.

Soft-spoken and lanky, 16-year-old Cameron lies on a grassy slope and adjusts his glasses. "I think that the Farm is about affection," he says. The overflow of love and trust at the Farm doesn't translate very well to outsiders, he explains. There's this hint, instead, of free love: "How many Farmers does it take to screw in a lightbulb?" he asks with a shy grin. "They don't screw in lightbulbs; they screw in sleeping bags."

Farm parent Carol Saltz claims that the camp is not "too touchy-feely." But the Farm is in a constant cycle of touching, feeling, thinking, speaking, working, and then touching again. Campers and counselors in every gender permutation walk arm in arm with one another, trade massages during announcements, wrestle after lunch, and play with their friends' hair while talking. Farm counselor Ben Kendall gets touchy about the feeliness: "People just run up behind someone and hug them, and sometimes there is awkwardness."

Along with its Quaker tradition, the Farm & Wilderness complex exercises the "Fifth Freedom"—nudity (the other four are the standard Quaker freedoms: of religion and speech and from hunger and fear). Counselor Mary Stewart explains: "Part of the power of the Fifth Freedom is separating sexuality from our bodies. It takes away the titillation." Flying Cloud takes it the farthest. The campers wear loincloths when they wear anything at all. The idea is to wholly embrace Native American values and lifestyle. Nudity at the other camps is less regular, but not surprising. Nude swimming goes on at the waterfront and rain seems to be a good excuse to shed clothes. Farm & Wilderness director Len Cadwallader downplays its importance, "It really isn't central to the experience." Cameron says his parents don't mind: "They're both funky enough. . . . My dad goes to sweat lodges."

Each of the Farm & Wilderness camps has its own brand identity: "Indian Brook is about empowering girls," says its director, Becca Steinitz. "It's Indian Brook and feminism." This is what is on display the night all the camps gather for an evening of song and dance. Older girls wander about bra-less, a tepee reigns on the top of the hill, and the boys, with long hair, tattered jeans, and overalls, sit in clumps. The Indian Brook girls break into a 4-H-type tune that begins, "I want to wake up in the morning where the gentle breezes blow/ Where the sun comes peeping through my cabin window." Suddenly, out pop three girls wearing wool hats, dark glasses, and baggy pants, who scream, "Live from Beastie Brook, Let's kick it!" The girls start gyrating to their own lyrics for the Beastie Boys song: "We're a bunch of rockin' girls!/ In the mornin' we're girls!" They bounce around with collective abandon. "Girls! And buildin' cabins./ Girls! And doin' barn chores."

Earlier, "one girl saw that as being against boys," says counselor Mary Stewart. "We had a good discussion about why it's okay to say 'We're good' without saying boys are bad." The emphasis is on empowerment, not attack, though the tool shed looks like an armory, with row upon row of every shovel, ax, hammer, and power tool imaginable.

Fifteen minutes later, however, four 13-year old girls sit under a tree reading *Glamour*. Rebecca, wearing oversize pants and a Superman T-shirt, shrugs, "We just read it for entertainment." She then flips the magazine over and shows the cover model, deformed with scribbled dots and glasses. Her friends giggle. Rebecca exclaims, "This camp rocks. It doesn't matter how many zits you have."

Go Left, Young Men and Women

A short list of progressive summer camps in the Northeast:

Camp Betsey Cox: The focus at this camp in the Green Mountains is on *feminism, as well as horseback* riding and aquatics. All girls, ages 7–15; two-, three-, five-, and eight-week sessions; $980–$3,900. RR1, Box 474, Pittsford, Vermont 05763; 802-483-6611.

Camp Common Ground: Now in its second season, this cooperative-style, intergenerational camp on Lake Champlain caters to families in all their permutations. Co-ed; two sessions; $180–$310/week. RR1, Box 1347, Shelburne, Vermont 05482; 800-430-COOP.

Farm & Wilderness Summer Camps: Founded in 1939, F & W's seven camps on 3,000 acres in the Green Mountains focus on a Quaker value system that stresses simplicity, honesty, self-reliance, and respect. Co-ed and same sex; ages 9–17; four- and eight-week sessions; $2,400–$3,800. HCR 70 Box 27, Plymouth, Vermont 05056; 802-422-3761.

Camp Galil: Modeled on a kibbutz, this 65-acre camp in Bucks County, Pennsylvania, is a distinctively Jewish environment where campers engage in sports, share work responsibilities, learn to speak Hebrew, and participate in group discussions on Israeli/Jewish topics. Co-ed; ages 9–15; three- and four-week sessions; $1,275–$1,750. 7843 Mill Road, Elkins Park, Pennsylvania 19027; 800-346-7297.

Camp Kinderland: Started in 1923 by a group of Eastern European Jews who were involved in the labor movement, this institution on 330 acres in the Berkshire Mountains is unique in its focus on social activism and the history of the American left. Co-ed; ages 8–16; three-, four-, and seven-week sessions; $1,350– $2,900. 1543 Colebrook River Road, Tolland, Massachusetts 01034; summer: 413-258-4463, winter: 718-643-0771.

Mountain Meadow Summer Camp: A feminist, progressive camp in its third season. Run on 188 acres in Chadds Ford, Pennsylvania, the camp provides an anti-sexist, anti-racist, anti-homophobic, and violence-free educational program for 25 children. Most of the campers are from lesbian families. Co-ed; ages 9–14; one- and two-week sessions; sliding fee scale based on income. 35 West Mount Airy Avenue, Philadelphia, Pennsylvania 19119; 215-242-3037.

Shire Village Camp: A noncompetitive, nonsectarian camp that encourages humanistic values among its 100 or so campers. "We're the original politically correct camp, and people are now catching up with us," says director Lisa Lawley. Co-ed; ages 7–13; three-, four-, and seven-week sessions; $1,350–$3,000. Mellor Road, Cummington, Massachusetts 01026; summer: 413-634-2281, winter: 718-622-8204.

Camp Shomria: This camp in Liberty, New York, highlights Jewish culture *and identity as well as the kibbutz* lifestyle. Co-ed, $1,900/six weeks, $1,100/three weeks. 224 West 35th Street, Suite 403, New York, New York 10001; summer: 914-292-6241, winter: 212-868-0388.

Thoreau-in-Vermont: On 280 acres in Thetford Center, Vermont, this co-ed camp has since 1969 stressed cooperative, democratic community living. Director Greg Finger encourages social activism among the campers and a respectful relationship with the environment. Co-ed; ages 8–15; four- and eight-week sessions. $2,250– $3,950. 157 Tillson Lake Road, Walkill, New York 12589; summer: 802-333-9106, winter: 914-895-2974.

AT THOREAU, GREG FINGER teaches class consciousness with the "Rich and Poor" game, in which the campers take part in a political treasure hunt. They are separated into "families," each of which is given an economic status—super-rich, upper middle-class, working class—as well as a different amount of money to buy clues that will help it solve the treasure hunt. If they break certain rules, families can be arrested by the police. A judge then either lets the family go, puts them in jail, or imposes a fine. The decision inevitably weighs in the wealthier families' favor. Afterward, the camp gathers to discuss what effect the game has had on them. "Some kids got pretty riled up," Finger reflects. "They know which side of the funnel is up."

After kids have been inculcated in the importance of class distinctions, the next step is to teach them the redistribution of wealth. Shire Village, Kinderland, Galil in Pennsylvania, and Shomria in upstate New York all try to maintain a sense of general equality either by banning money, food, and candy outright, or else by sharing it. If the goods in a package sent to Shire Village cannot be handed out to 150 people, then it is tossed out. Galil, Shomria, and Kinderland maintain the kibbutz ethic by having a *kupa*, which in Hebrew means "cash box." The *kupa* is where the packages are stored, to be doled out to the campers. "The older kids take it to a higher level," says Galil counselor Hank Albert. "They put their shampoo on a shelf, and it doesn't matter who uses what. . . . A father told me, 'You did in one summer what I wasn't able to do in five years—you de-JAP-ized my son.' "

WHEN A CAMP DOESN'T VALUE GRADING, scoring, or win-lose events, it becomes difficult to measure its successes. Kinderland's cultural director Mitch Silver says that the education "appears as superficial but the cumulative effect is not superficial." Silver concludes, "Our kids end up being very bright with a lot of critical acumen and they analyze each issue that comes up."

This seems to be true. These kids aren't heedlessly gobbling up America's pop culture; they look beyond the constant buzz of MTV. As rain pours outside, 15-year-old Lauren sips herbal tea in the Farm's dining hall and looks at the "Real World News Board." She peers closely at a clip about Disney's *Pocahontas* and shakes her head. "In *The Lion King,* they had so much potential to use African drumming and native music," she pauses, twisting her clear, intelligent face into a smirk, "and they used *Elton John.*"

It's not like these kids have lost all their natural adolescent skepticism about their camps' party lines, either. At Kinderland, senior camper Johanna cheerfully points to a mural of a person with rays of light bursting forward, and says, "It's about moving in the right direction." She glows at her own conclusion: "Most of the murals at camp are very, very political and this one is nicer." Mitch Silver later gives his own interpretation: "It's a meaningless mural which some kids drew that I don't particularly like." He pauses, then says in his thick New York accent, "It strikes me as fascist, frankly."

The price of institutions that teach critical thinking is that they can produce their own harshest critics, well versed in the words of the victimized. Current Farm camper Sam gives Flying Cloud a lashing: "I wonder if it's in good taste when they take certain aspects of Native American culture that are 'neat.' They're bordering on being exploitative."

BY THE END OF THE FIRST SESSION AT THOREAU, Finger is upbeat: He feels his memos were effective. The staff and campers organized an AIDS work project and a new ethnic-conflict simulation game. The campers also staged a civil rights–type protest. Demanding to sit on an off-limits section of the grass, the campers made up chants like "2-4-6-8, tennis-court grass is looking great!"

At its annual Olympics—which substitutes for traditional camps' "color wars"—Kinderland's Paul Robeson Playhouse is aglow with eager campers. Huge, brightly colored murals depicting struggles from around the world cover the walls: Soweto, 1976; India, 1947; gay rights; Gypsy rights. This year, each team is named after an African country; it has spent the week preparing a presentation on its African culture, which it will give tonight. Later in the evening, Lailah will weigh in with her perennial critiques: "I feel that what we are saying is what we say, but somehow it's not all there." But for now, any reservations are overwhelmed by the horde of giddy boys and girls who storm into the barn chanting, "One to have a voice! Two to take a stand! Let's unite our people and save our land!" They huddle in one corner. From another, someone yells, "What do you say!" Everyone responds, *"Oy vay!"* From different directions come separate chants until the frenzied, high-pitched voices peak, blending into one: "The people, united, will never be defeated! The people, united, will never be defeated!"

Boys and girls scramble onto their chairs, giggling nervously at the force of their own voices. They stand and give the black-militant salute, raising their little fists into the air. ■

BEST BETS

BY CORKY POLLAN

The best of all possible things to buy, see, and do in the best of all possible cities

Tibetan Trunk Show

For the past ten years, James Tufenkian has traveled to Nepal for Tibetan rugs, yet he only recently discovered antique Tibetan furniture. He was introduced to these elaborately hand-painted pieces by Tibetan expatriates living in Nepal and proceeded to buy all the trunks, chests, and cabinets he could find. They date from between the fifteenth and the early twentieth centuries. Some are covered in leather, many are lacquered, and all were once owned by the high lamas or the extremely wealthy. (From $3,000 for an antique chest to $11,000 for a pair of late-nineteenth-century cabinets.) TUFENKIAN TIBETAN CARPETS/*475-2475/By appointment only*

Lumen Essence

The saga of Stephane Pagani's new career is rather clichéd: An artist moves into a new apartment, needs lights, handmakes some. A friend sees them and orders a selection for his club. Voilà, the artist turns sculptural-lighting designer. Pagani bends his lamps by hand, a process he learned while working as a model-maker for architects and set designers. Although Pagani specializes in creating site-specific lighting, he also custom-makes very affordable table and wall lamps (from $100 for a table lamp to $400 for an aluminum-and-copper chandelier).

STEPHANE PAGANI/*529-2210*

Rock, Paper, Squizzers?

Squizzers have rounded stainless-steel blades, so they're safe for kids. They have spring-apart plastic-coated handles, so intricate cutting is a cinch, even for the arthritic. And since they simply have to be "squizzed" to cut, these scissors do not mortify southpaws ($2).

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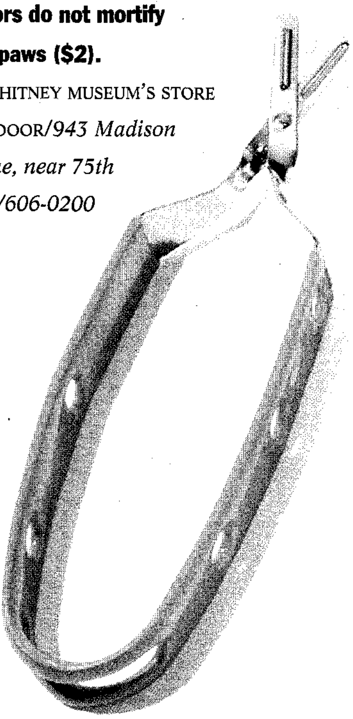

Kors Light

Here's a nylon raincoat that's so sensible it folds into its own zippered pocket. And it's so unabashedly swanky you can be seen with it at March. There's a jacket version, too, and they're two of the nifty fashions in Michael Kors's new ICB (International Concept Brand) cheap-chic clothing line (jacket, $125 in sand; coat, $145 in gray [shown], black, or white).

BLOOMINGDALE'S/*Third floor*

Photographs:clockwise from left, Jonathan Gross; Kenneth Chen; Monica Buck (2).

Ray Briones, *barista* at Emporium Brazil, with some of his offerings.

UNDERGROUND GOURMET

PETER KAMINSKY

Culinary *Carnaval*

Emporium Brazil and Green Field Churrascaria demonstrate that Brazilians know what to eat in the heat.

FOR ALL THEIR MYRIAD SOPHISTICATIONS, NEW Yorkers don't really know how to deal with the heat. When the temperature rises, we roll out our crude arsenal of shorts and air conditioners and fire hydrants and movie theaters and, if all else fails, the Hamptons. Brazilians, though, have made an art of it. The setting of **Emporium Brazil** (15 West 46th Street; 764-4646) is sea-green Brazilian marble, washed by silky bossa nova and a breeze from overhead fans. In the skillet-hot streets of midtown, it's an oasis of tropical shade. You will also find original and freshly prepared finger food, exotic tropical juices, and some of the best coffees in New York.

I usually start my visit to Emporium with freshly squeezed orange juice, made to order and served in a long glass. The juices of the cashew fruit (the fleshy part around the nut) and passion fruit are unusual and refreshing. The passion fruit juice is also powerfully piquant—so do as the Brazilians do and add lots of sugar to avoid locking your face in a permanent pucker.

Trying to pronounce the Brazilian names of the menu items is usually futile, even if you speak another Latin tongue (with all of its *zhe* sounds, Portuguese reminds me of Spanish or Italian played backward). So the best way to order is to point and ask. Two or three of the luncheon pastries, each of which costs $1.50, make a reasonable light meal. The coxinha de galinha, a breaded pear-shaped creation, is stuffed with chicken and cream cheese. There is also an irresistible cream-cheese-and-bacon turnover (enrroladinho de bacon). Empadinhas are doll-size potpies stuffed with hearts of palm, chicken, or shrimp. The different varieties are distinguished by little decorative icons made of pastry dough. Esfirras, pillow-shaped pastries, are filled with spiced ground beef or vegetables. Emporium's cheese bread (pão de queijo), a crusty ball-shaped loaf made with a special sort of Brazilian yeast, is among the best I've ever tasted. The desserts are loaded with sugar and cholesterol but are worth an extra hour or two on the Stairmaster. Quindim, a coconut-and-egg pudding, is sort of cross between flan and bread pudding. Bolo de aipim, a cake made from cassava, condensed milk, and the ever-present coconut, is lovely, as is torta de banana, a pie of green bananas, caramel syrup, and cinnamon. The odd-name prize goes to olho de sogra (mother-in-law's eye), a bite-size ball of coconut and condensed milk wrapped in a dried plum. It was delectable, but if your mother-in-law's eye resembles this, beep her opthalmologist.

Photographs by Bernd Auers.

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It's possible you'll just want straight espresso to cut through the sweet and sticky desserts. On the other hand, there is Emporium coffee. Made with a double dose of espresso, mocha, and guarana (the powdered extract of a rain-forest plant favored by all-night samba bands during Carnaval), it is the most stimulating thing you can buy this side of Cali. But my favorite is honeymoon coffee, the invention of loquacious counterman Ray Briones: Espresso, condensed milk, and cinnamon are combined in a mix that, true to its name, is as soft and sweet as new love.

Emporium Brazil is open Monday to Saturday, 8:30 P.M. to 7 P.M. Lunch: pastries and desserts, $1.50; salads, $3.50 to $5.50; sandwiches, $2.50 to $4.50; coffees $1 to $2.25. No beer, no wine, no credit cards, no reservations.

FOR THOSE WHO HAVE CUT BACK ON MEAT IN their diet, **Green Field Churrascaria** (108–01 Northern Boulevard, Corona, Queens; 718-672-5202) is the place to fall off the wagon. A Brazilian *churrascaria,* or barbecue, Green Field is an enormous restaurant with a corresponding juggernaut of a barbecue pit bristling with two ranks of 36 skewers. No sooner is the meat done than a platoon of waiters, each with a skewer in one hand and a carving knife in the other, hurries to your table, where the meat is sliced and placed on your plate in less than a minute. It is hot, sizzling, juicy, and salty, with the perfect crust that is the hallmark of a well-tended and powerful fire. Everything about Green Field is big: The building is big. The enclosed parking lot is big. The dining room is cavernous, as big as the Grand Ballroom at the Waldorf. Along one side, there are two waterfalls, or more properly water walls, whose lashing cascades underscore the driving percussion of the samba music that's always playing.

A large salad bar features a number of mayonnaise-based salads (potato, chickpea, and pasta) as well as fresh melons, apples, bananas, grapes, tomatoes, lettuce, and onions. At each end of the display, a lower sideboard holds steam trays full of black beans, rice, fried chicken with garlic and oil, farofa, and fejoada. Farofa is a couscouslike dish made from dried yucca and prepared with sausage, beans, olives, and whatever other compatible tidbit comes to hand. You can eat it straight or mix it with fejoada, the famous Brazilian stew of pork, bacon, dried beef, and black beans served with collard greens and fresh orange sections.

When you decide you're ready for the churrasco, you take a wooden cylinder that is left with each dining party and turn it so that its green underside faces up. This signals the beginning of a procession of sizzling meats, prepared with nothing more than plain salt and possibly garlic. First we had skirt steak, then pork ribs, followed by rabbit, lamb, sausage, chicken hearts, venison (in season), chicken parts, salmon with tartar sauce, and marvelous sirloin, which the waiter shaves off the skewer as the diner is instructed to pull with his or her fork. It was a primal maneuver that reminded me of a film sequence of a mother lioness helping her cub to tear off a mouthful from a fresh kill. The meat keeps coming until you remember to flip over your cylinder to its red side, which people tend to forget to do as they get deeper and deeper into their carnivorous feeding frenzy.

After all that meat, there's not much room left for dessert, although most parties seem to get talked into sharing a few. A few bites of quindim with some coffee was all I could manage. The kids, of course, displayed a strong preference for the chocolate cake.

We ate our dessert and watched the throng waiting for the next seating; they had the late-night good-time stylishness that I have always associated with Latin nightlife; we listened as the waiters chorused the Brazilian version of "Happy Birthday." The tune is the same as the English version, but it's repeated again and again, faster and faster, to the accompaniment of loud clapping. The singing stops when the singers reach maximum clapping speed.

Green Field is open every day from 11 A.M. to 11 P.M., Sunday through Thursday, 11 A.M. to midnight on Friday and Saturday. Dinners are $14.95. A limited selection of beers and wines (the Argentine reds—all in the $20 range—were serviceable but undistinguished). Reservations accepted only for parties of ten or more. M.C., V. accepted. Brazilians dine late, so if you don't want to wait, come early. ■

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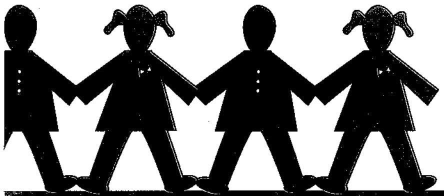
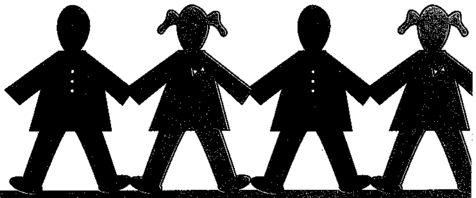


NEW YORK KIDS



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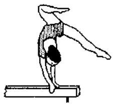

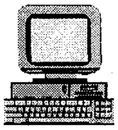

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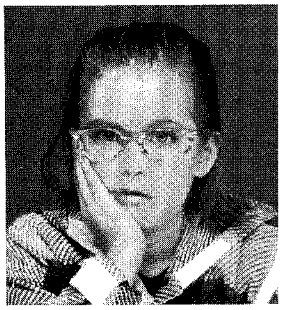

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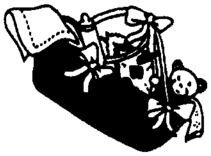

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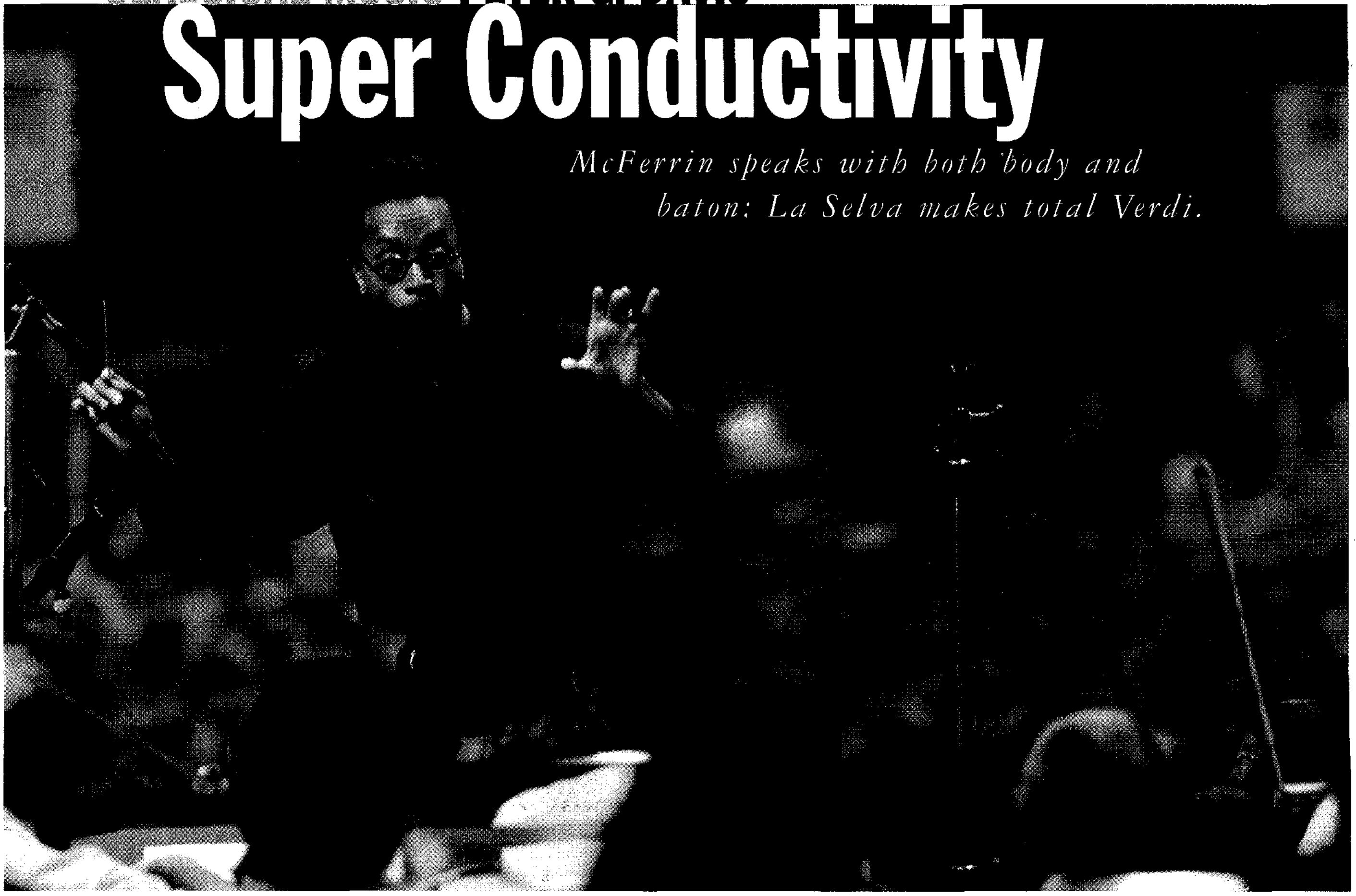

The next Arthur Fiedler? Bobby McFerrin conducts the New York Philharmonic in Central Park.

IT'S TIME TO WANDER THE CITY IN SEARCH OF FREE summer music. My annual trek yielded the usual number of surprises and unlikely events, among them an encounter with Bobby McFerrin—only a figurative confrontation, of course, since McFerrin looked a mile away on Central Park's Great Lawn, vigorously conducting the New York Philharmonic while a fingernail moon sank behind the illuminated Carlos Moseley Music Pavilion. The space in between, though, actually seemed to dwindle as the evening wore on and McFerrin warmed to his tasks. An audience estimated at 70,000 apparently felt the same as it cheered on the pop/jazz vocalist, who was making his debut with the orchestra in an easily digested program of hot-weather favorites by Bizet, Fauré, J. Strauss, Dukas, and Gershwin, along with his own vocal improvisations.

This was an interesting experiment by the Philharmonic, which still lacks a permanent summer home and an engaging musical personality to lead pops concerts. Central Park is hardly Tanglewood, and McFerrin is probably not planning to become the next Arthur Fiedler, but who knows? It's impossible to say how far McFerrin plans to take his classical-music ambitions, which began in 1990 when he conducted the San Francisco Symphony after encouragement and a few lessons from Leonard Bernstein. Even the briefest exposure to McFerrin, either as singer or conductor, can leave no one in doubt about his natural musicality or the communicative energy that propels it. He conducted the program from memory, which freed him to use body language in ways that speak immediately and effectively to orchestral musicians—in recent years only Carlos Kleiber and Bernstein himself have generated a comparable mesmerizing physical presence with such grace and commitment. If the performances made all the right expressive points, they were also impressively polished, and not necessarily because the Philharmonic knows these pop-concert staples inside out—a tricky score like Strauss's *Fledermaus* overture hardly plays itself. For additional evidence of McFerrin's leadership qualities, there is his new Sony Classical CD, *Paper Music* (SK 64600), featuring a similar repertory infectiously performed by the Saint Paul Chamber Orchestra. If this conductor ever gets a chance to lead the Philharmonic indoors—and he should—I'll be there.

Meanwhile, a few city blocks south at Central Park's SummerStage, the New York Grand Opera was winding up year two in its project to present all 28 Verdi operas by 2001, in chronological order, uncut, and fully staged after a fashion. The next two summers will bring the real rarities—*Alzira, Jérusalem, Il Corsaro*—although the work on this occasion, *Giovanna d'Arco,* is not exactly bread and butter. Neither the Met nor the City Opera has ever produced it, but dedicated Verdians have probably encountered the opera in one form or another by now. That said, I would have to place *Giovanna d'Arco* somewhere near the bottom of the Verdi canon, despite some typically twisting melodic phrases and the unusual heroic conception of Joan that avoids most of the formal conventions of Italian opera that Verdi was struggling to escape in 1845. The improbable love affair between the Maid and the Dauphin at least generates a wonderful duet at the end of Act I, but those dreadful organ-grinding choruses of angels and demons are hard to take, even by the faithful. An

Photograph by Chris Lee.

imposing soprano to sing Giovanna is the main rationale for any revival, and I'm afraid Luciana LaMonico's quavery voice hardly filled the bill. As Giacomo, the Maid's father, Gary Simpson flirted disconcertingly with the correct pitches all evening, but Rafael Suárez—only 25 and singing Carlo, his first opera role—possesses a lyric tenor of substance and quality that could go far with proper schooling. What mainly kept the performance afloat was, as usual, the spirited conducting of Vincent La Selva, whose resourceful genius makes this whole extraordinary undertaking possible.

The city's elite open-air freebie event continues to be Summergarden, a concert series on July and August weekends in the Museum of Modern Art's Sculpture Garden. The music of our departing century has been the fare ever since Joel Sachs became artistic director a few years ago, and this summer's theme is "Coming of Age: The Flowering of American Music 1945–1970." These were the years when new music was supposedly in the iron grip of northeastern academics, post-Webern serialists, and other evil types who divided composers from audiences, but the nine programs Sachs has come up with show just how much musical diversity and richness flourished during that period.

The emphasis is on music for chamber orchestra, small ensembles, string quartet, and solo instrumentalists, but the concert I attended was devoted to American song, with soprano Nancy Allen Lundy, and Sachs at the piano. Because this repertory is so shamefully neglected, few are aware of how enthusiastically composers cultivated it, even during this brief 25-year span. The choice ranged widely to include four lyrically eloquent statements by William Flanagan; *Aria,* a spectacular chance-governed operatic parody by John Cage; Milton Babbitt's elegantly serial-organized cycle *Du;* David Diamond's four gritty Hebrew Melodies; three folkloric Puerto Rican lyrics by Héctor Campos Parsi; Bernstein's coloratura spoof "Glitter and Be Gay"; and Tom Lehrer cabaret songs sending up the whole postwar era. Like all Summergarden musicians, Lundy comes from the Juilliard School, and she is a marvel. Her ability to move easily and authoritatively from one style to another was as impressive as her warm, secure, flexible voice.

I've run out of space without mentioning Rounder Records's Lincoln Center weekend, with 300-pound rockabilly basso profundo Sleepy La Beef; more Juilliard students playing noontime concerts at Stuyvesant and Battery Parks; and a remarkable 8-year-old prodigy romping through Chopin's *Fantaisie-Impromptu* on an electronic keyboard in the Times Square subway station. It's a nonstop summer tarantella, and it's still in progress. ■

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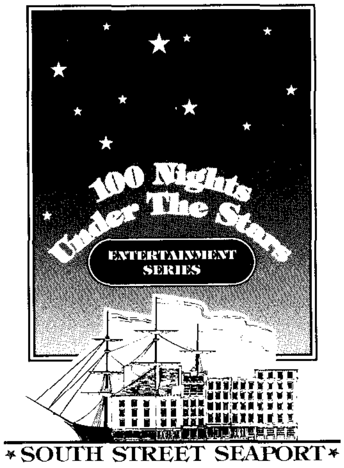

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LEONORE FLEISCHER **AUGUST 21, 1995**

SALES & BARGAINS

For the outgoing, a book fair to benefit the Mark Twain Library; for stay-at-homes, video tours through the groves of academe.

Redding Is Fundamental

THE THIRTY-FIFTH ANNUAL MARK Twain Library Book Fair in Redding, Connecticut, offers more than 150,000 books—including rare books, first editions, autographed volumes, and very old books—records, games, videos, and computer software. All proceeds from the fair, to be held at Redding Elementary School August 17 through 21, benefit the library. Thursday, 11 A.M.–6 P.M., is the Collector's Preview; all prices are double the marked price. Friday and Saturday, 9 A.M.–6 P.M., everything is sold as priced. On Sunday, 9 A.M.–6 P.M., everything is 50 percent off; and on Monday, 9 A.M.–1 P.M., whatever is left over is free. *The Mark Twain Library Book Fair, Redding Elementary School, Rte. 107, Redding, Conn. (203-938-2545); by car: Hutchinson River Pkwy. to Merritt Pkwy. (Rte. 15); exit 39B to Rte. 7 North, go about ten miles and turn right onto Rte. 107 at the light; follow signs for about seven miles to school.*

Hour Town

BEAUTIFUL ANTIQUE CASED CLOCKS ARE ON sale here, such as a 91-in.-high Aaron Willard clock, Boston, ca. 1795, was $36,000, now $25,200; 87-in. Isaac Brokaw, New Jersey, ca. 1800, was $19,500, now $15,600; wall-hung 70-in. George Allet big-face 29½-circumference tavern clock, ca. 1790, was $9,500, now $7,500; 75-in. Louis XV fruitwood clock with pinwheel precision regulator, was $18,000, now $12,600. Also on sale are vintage wristwatches, including 14K Movado from the seventies with a classic black face, was $950, now $760; 18K chronograph from the early forties, was $2,000, now $1,600; magnificent ladies' Art Deco Boucheron silver-and-marcasite lapel watch, was $1,500, now $1,200. *Fanelli Antique Timepieces, Ltd., 790 Madison Ave., bet. 66th and 67th Sts., Suite 202 (517-2300); A.E., M.C., V., checks accepted; all sales final; payment on clocks, one half on order, one half on installation; Mon.–Fri. 11 a.m.–6 p.m. or by appointment; while stock lasts.*

Bochanalia

VILLEROY & BOCH IS HAVING A WAREHOUSE sale on some firsts, some seconds, overstock, and discontinued patterns of porcelain dinnerware, crystal stemware, giftware, and decorative accessories at well below retail. Dinnerware is available as open stock, for example, Basket five-piece setting, retail $149, here $65.56 (also available as open stock). Botanica five-piece setting, retail $129, here $58.05. Casa Verde five-piece setting, retail $165, here $47.85. *Villeroy & Boch Warehouse, 10 New Maple Ave., Pine Brook, N.J. (201-882-3335); M.C., V., checks accepted; all sales final; call for directions; Sat., 8/19, 9 a.m.–9 p.m., Mon.–Sat. 10 a.m.–8 p.m., Sun. 11 a.m.–6 p.m.; 8/19–27.*

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THIS DAY SPA FOR MEN AND WOMEN SPECIALIZES in facials and Chinese herbal products and is now selling a special sunscreen pack that includes a 1.25-oz. protective moisturizer with SPF 8, a lip-gloss stick with SPF 15, and 4-oz. leave-in seaweed hair conditioner, was $41, now $29. Most services are discounted by 30 percent for appointments Monday through Friday only and before 1 P.M.: single-process coloring, was $65, now $45.50; manicure, was $16, now $11.20; pedicure, was $30, now $21; body massage, was $69, now $48.30; waxing, was $10–$50, now $7–$35; facial, was $65–$100, now $45.50–$70. *Helen Lee Skin Care & Day Spa, 205 E. 60th St. (888-1233); A.E., Disc., M.C., V. accepted; phone for appointment Mon.–Sat. 9 a.m.–5:30 p.m., Wed. and Thurs. till 7:30 p.m.; through 9/30.*

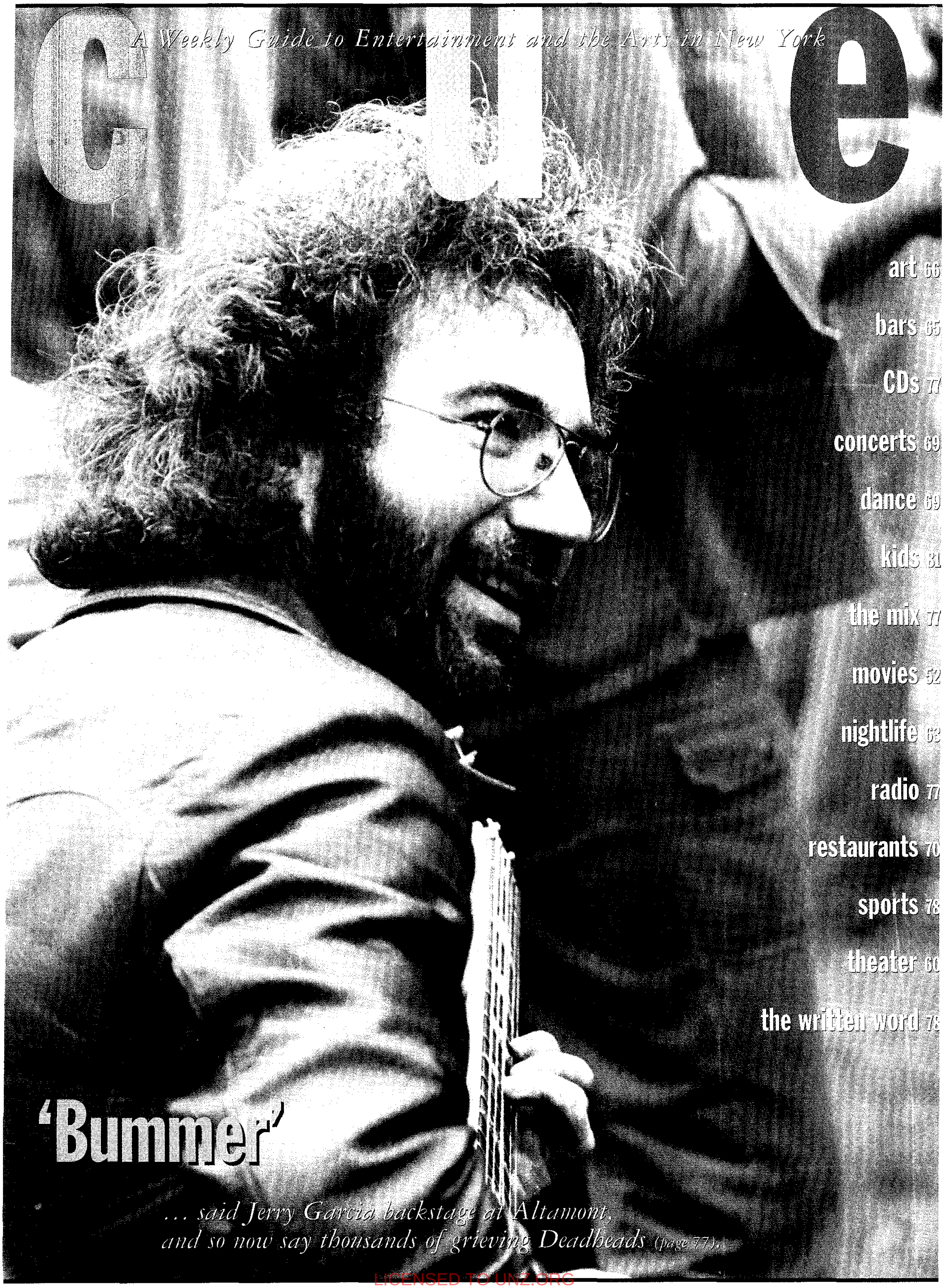
Net Wear

THIS MIDTOWN TENNIS SHOP HAS FAMOUS-maker tenniswear at half-price for men (sizes M–XL, waist sizes 30–40) and women (sizes 4–18). For men: Le Coq shirts, were $48, now $24; shorts, were $34, now $17; and warmups, were $170, now $85. From Fred Perry: warmups, were $150, now $75; shirts, were $48, now $24; shorts, were $50, now $25; sweaters, were $80, now $40. For women: Le Coq Sportif warmup suits, were $170, now $85; shirts, were $48, now $24; and skirts, were $50, now $25. From Lily's of Beverly Hills: warmups, were $170, now $85; shirts, were $48, now $24; skirts, were $50, now $25. *Mason's Tennis Mart, 911 Seventh Ave., bet. 57th and 58th Sts. (757-5374); A.E., D.C., M.C., V., checks accepted; all sales final; Mon.–Sat. 9 a.m.–7 p.m., Sun. 10 a.m.–6 p.m.; through 9/10.*

Gli Club

SEE, LTD., IS HOLDING A SALE ON ITS CONtemporary designer furniture, most of it imported. Floor sample of Gianfranco Ferré's Gli Abliti love seat with red wool cover, was $3,129, now $1,251.60; floor sample of Biasity three-seat sofa by Antonio Citterio, was $4,893, now $1,957.20; floor sample of Madame X three-seat sofa by Goodman/Charlton with red velvet cover, was $6,400, now $3,200; floor sample of Scacco cherrywood dining table, was $2,600, now $1,300. *SEE, Ltd., 920 Broadway, near 21st St. (228-3600); M.C., V., checks accepted; all sales final; delivery and installation arranged at additional cost; Mon.–Sat. 10 a.m.–7 p.m., Sun. noon–6 p.m.; 8/19–9/4.*

DO NOT PHONE: *Send suggestions to Leonore Fleischer,* New York *Magazine, 755 Second Ave., New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.*



cue

A Weekly Guide to Entertainment and the Arts in New York

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‘Bummer’

… said Jerry Garcia backstage at Altamont,
and so now say thousands of grieving Deadheads (page 77).

movies

The Show...Celebrate the Subway...

Happenings

Not Your Token Fare

Though you'll get taken for whatever you've got on you—by panhandler, mugger, or fare hike—the subway is still romantic in the true New York sense; it's both societal equalizer and daily reminder of one's mortality. At least the Transit Museum has maintained a healthy sense of humor about the rigors of public transportation: This month marks the first-ever Subway Film Festival, in which the city's trains and els are major players. Highlights include 'The Incident,' starring Martin Sheen as a young punk who terrorizes a car full of "squares" (one of whom is Ed McMahon!), and 'The French Connection,' which contains one of the best chase sequences ever shot. See "Museums, Societies, Etc." for more information.

New Films

A Kid in King Arthur's Court—Another variation on Camelot: in this one, a 14-year-old boy falls through a crack in the earth (he lives in California) and falls back in time. He winds up on a mission to restore King Arthur's fading glory. Directed by Michael Gottlieb. Shown along with *Runaway Brain*, the first new animated Mickey Mouse short in 42 years. Directed by Chris Bailey. (1 hr. 30 mins.; G) *Village East; 23rd Street West Triplex; Guild 50th Street; Sutton; 86th Street East; Lincoln Square; New Coliseum; Olympia Cinemas; Plaza* .

A Walk in the Clouds—A love story that takes place just after the second World War, with Keanu Reeves as a young GI who agrees to marry a pregnant woman. The marriage begins as an arrangement but, of course, turns into something else entirely. Directed by Alfonso Arau. (1 hr. 40 mins.; PG-13) *Art Greenwich Twin; Chelsea; Criterion Center; Beekman; UA East; 84th Street Six; Plaza* .

An Awfully Big Adventure—Set in fifties Liverpool, this is the story of a young girl who, eager to escape her dreary home life, gets involved with her local theater company. And then her life begins: She falls for an older man, learns some life lessons, and teaches her elders a thing or two. With Hugh Grant as a smarmy, self-indulgent director and Georgina Cates as the young Stella. Directed by Mike Newell (*Four Weddings and a Funeral*). (1 hr. 53 mins.; R) *Movieland 8th Street; Cinema 3.*

★**Apollo 13**—As three astronauts lie in a cramped command module, ready to take off for the moon, technicians tread on their shoulders, jamming the men into place. Later, somewhere between Florida and the lunar seas, the module's power and filtering systems break down, and the men, freezing, gaze at their steamy breath with disgust: They are poisoning themselves with the carbon dioxide they exhale from their own lungs. You have to love the weird details in *Apollo 13*, which follows the three astronauts through preparation, launch, the amazing weightless hours on the way to the moon, and then the accidents and the bumpy, cold, and terrifying ride home. Tom Hanks, in the great American heroic style of no sweat, makes space veteran Jim Lovell a man so sure of himself that he can afford to be relaxed. The movie is very straight, very square stuff, but stirring and satisfying. Directed by Ron Howard. (Denby; 7/10/95) (2 hrs. 15 mins.; PG) *Waverly; 34th Street Showplace; Chelsea; Ziegfeld; 86th Street; Regency.*

Art for Teachers of Children—Writer-director Jennifer Montgomery's autobiographical film recounts the affair she had with her much older (and married) dorm counselor, who was also taking nude photos of her. A complex and disturbing treatment of a sensitive subject. (1 hr. 22 mins.; NR) *Film Forum.*

Babe—A fable about a pig (Babe) who doesn't fit in with all the other animals on his farm. So he defies convention and dares to become a sheepdog. Based on Dick King-Smith's children's book *The Sheep-Pig.* Directed by Chris Noonan. (1 hr. 31 mins.; G) *Art Greenwich Twin; Chelsea; Murray Hill Cinemas; Criterion Center; 86th Street East; Lincoln Square; Metro Cinema; New Coliseum.*

Batman Forever—Not only kid stuff in the worst sense of the phrase—jangled, repetitive, obvious, and emotionally empty—but quite intentionally all these things. Whatever one's misgivings about Tim Burton's work in *Batman* and *Batman Returns,* it had spirit and style, a mordant theatricality. The new director, Joel Schumacher (*Falling Down, The Client*), provides as many kicks as Burton, but without poetry or even continuity. (Denby; 7/10/95) (2 hrs. 1 min.; PG-13) *Criterion Center; Gemini Twin.*

★**Belle de Jour**—Simply and beautifully shot by a director who clears out the muck and clutter of conventional filmmaking. Luis Buñuel never wastes a shot or chooses an unnecessary angle; he refuses to overstate or even underline an emotion. With absolute precision, and also much insolent mockery, Buñuel and his co-scenarist Jean-Claude Carrière tell the story of this Parisian haute bourgeoise who loves her handsome and thoughtful husband (Jean Sorel) but remains unresponsive to his rather tentative caresses. Her face a blank, Séverine lies in bed dreaming of violation at the hands of coachmen, and finally takes a job at a high-class bordello, where she makes herself available, after many hesitations, to a variety of extremely strange men. The content of Séverine's daydreams may verge on the pornographic, but Buñuel shoots them in a style that is anything but voluptuous. Indeed, the limpid beauty of the images is extraordinarily chaste, and that is the source of the movie's wit. It's less a psychological exploration or erotic turn-on than a triumph of surrealist mischief-making. (1 hr. 40 mins.; R) *19th Street East; Paris Theater.*

★**The Bridges of Madison County**—Clint Eastwood, who directed the movie and starred in it with Meryl Streep, has displayed considerable literary taste—he's jettisoned most of Robert James Waller's prose—as well as gallantry and sense. The part of Robert Kincaid is modestly written, and Eastwood plays him modestly, too, receding into the movie as far as he can while shifting the emotional weight decisively to Francesca, the Italian woman who married an American soldier and found herself stranded among good, dull people in the American Midwest. This is Streep's most sensually appealing role—the years and the extra pounds have given her an irresistible strength.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

"Cue" cover photograph by Robert Rabanne/Star File.

"THE FRESHEST, FUNNIEST, AND SCARIEST CRIME THRILLER OF THE SUMMER."

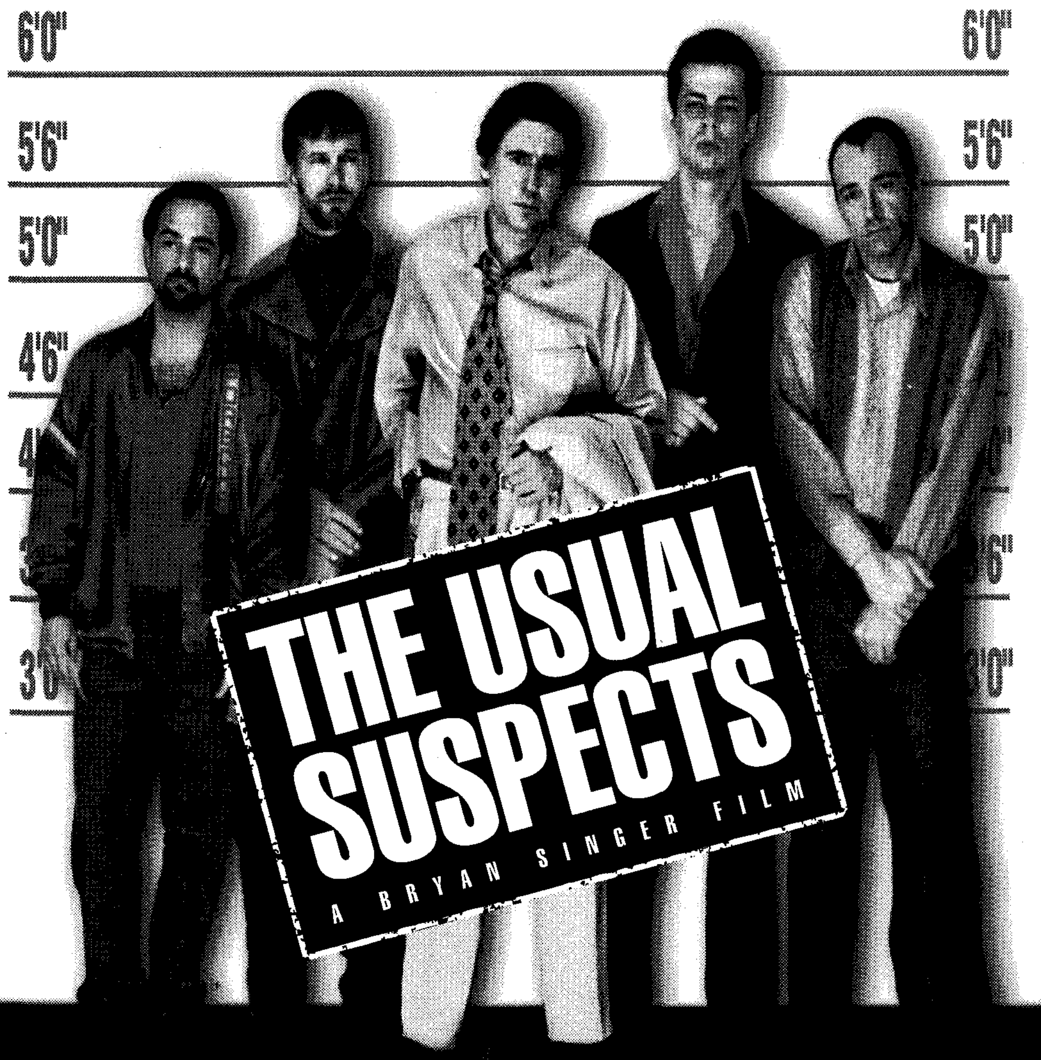
- Peter Travers, ROLLING STONE

"A STYLISH AND INTRICATE THRILLER

Stocked With Powerhouse Performances."

- David Ansen, NEWSWEEK

STEPHEN BALDWIN GABRIEL BYRNE BENICIO DEL TORO CHAZZ PALMINTERI KEVIN POLLAK PETE POSTLETHWAITE KEVIN SPACEY



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SPECTRAL RECORDING DOLBY STEREO SR

(Denby; 6/12/95) (2 hrs. 15 mins.; PG-13) *Tower East.*

★**Burnt by the Sun**—If some directors have a talent for the obvious, Nikita Mikhalkov has a genius for it. This is an extremely powerful work set in 1936 at the beginning of the Great Terror. Somewhere outside Moscow, in the country near the wheat fields, Colonel Kotov (Mikhalkov), a true believer and bristling revolutionary patriot, lives with his young wife, Maroussia (Ingeborga Dapkounaite) in her dacha, where a Chekhovian house party with elderly relatives, friends, and hangers-on appears to be in full swing. Mitia (Oleg Menchikov), Maroussia's old lover, mysteriously away for ten years, enters with a flourish of laughter and music. He's a member of the secret police, and exactly what he is doing there is the first mystery; the greater mystery is why he is doing it. In Russian. (Denby; 5/1/95) (2 hrs. 14 min.; R) *Carnegie Hall Cinema.*

Bushwhacked—A hapless delivery man is set up for murder and is forced to go into hiding as the leader of a Ranger Scout Troop. Starring Daniel Stern. Directed by Greg Beeman. (1 hr. 30 mins.; PG-13) *Movieland 8th Street; 23rd Street West Triplex; 59th Street East; Movieplex 42; National Twin; Orpheum; Lincoln Square.*

★**Clueless**—Amy Heckerling's terrific comedy is a worthy successor to her *Fast Times at Ridgemont High* (1982). Here, she affectionately joshes the fab life of a Rodeo Drive princess, creating a look, a code of manners, and a hilarious jargon that enclose Cher (Alicia Silverstone) and her friends in their own boutique of pastel-pink self-consciousness. Silverstone is funny and entirely likable. The surprise of her character—which is based, amazingly, on Jane Austen's *Emma*—is that she's more interested in looking great and being nice to other people than she is in her own happiness. A comedy of goodness. (8/7/95) (1 hr. 37 mins.; PG-13) *Waverly; 19th Street East; 34th Street Showplace; Embassy 2–4; Orpheum; Lincoln Square; Metro Cinema.*

Country Life—Michael Blakemore writes, directs, and stars in this film, "suggested" by Chekhov's "Uncle Vanya." Set in post–World War I Australia, Blakemore plays Alexander, a drama critic who returns from cosmopolitan Europe with his beautiful young wife. While he manages to make his unsophisticated frontier family feel suitably inferior, his wife, Deborah (Greta Scacchi), throws the delicate balance of familial relations in turmoil as she haltingly courts the local doctor (Sam Neill). Blakemore gracefully uses the clash among family members to serve as metaphor for Australia's mangled feelings toward Europe, and the script is, thankfully, without much sentiment. (1 hr. 43 mins.; PG-13) *68th Street Playhouse.*

★**Crumb**—In Terry Zwigoff's extraordinary documentary, there is shockingly little separation between life and art. R. Crumb, the underground-cartoon artist who devised such "comix" as *Weirdo* and *Zap* complains that he was ignored by girls in high school, and he still exudes the resentment and fears of a cranky, put-upon kid. So does his art, and that's its glory, but it's disconcerting to discover that the successful artist, having transcended nothing, is as devoted to surly, other-annihilating rancor as a teen nerd burrowing in a basement. Crumb shares the same awful childhood with his wrecked older brother, Charles, who lives at home with their mother, and his kid brother, Max, who sits in a San Francisco SRO on a bed of nails. Yet Crumb turned the semi-psychotic material of bent adolescence into art, while they were consumed and destroyed. It should turn into the midnight-movie sensation of the decade: Robert Crumb is a remorseless man, and the movie, in a coolly ambiguous way, revels in the grotesque appropriateness of his triumph. (Denby; 5/1/95) (1 hr. 59 min.; R) *Film Forum.*

Dangerous Minds—Based on the true story of a high school teacher named LouAnne Johnson who challenges, and is challenged by, inner city youth. Compelling enough, but unfortunately the film pounds away at the senses and becomes unashamedly manipulative halfway through. Starring Michelle Pfeiffer. (1 hr. 34 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Embassy 1; Orpheum; 84th Street Six; New Coliseum; Nova.*

Double Happiness—A 22-year-old aspiring actress finds herself caught between Chinese tradition and western freedoms when she falls in love with a white college student and, consequently, has second thoughts about going through with her arranged marriage. Directed by Mina Shum. (1 hr. 27 mins.; PG-13) *Quad Cinema; Eastside Playhouse.*

Free Willy 2: The Adventure Home—Yes, Willy was freed in the first movie. But alas, the bungling whale has endangered himself again and his trusty young friend must save Willy. Here's hoping he gets it right this time. (1 hr. 38 mins.; PG) *Lincoln Square.*

I Can't Sleep—Claire Denis's film is based on the true story of "The Monster of Montmartre," a transvestite who brutally killed more than twenty elderly Parisian women. In French. (1 hr. 50 mins.; NR) *Lincoln Plaza Cinemas.*

The Indian in the Cupboard—The well-regarded children's book is given a faithful, clever adaptation in this movie about a boy who receives a seemingly nondescript cupboard and a plastic Indian for his birthday. When he stores the Indian in it overnight, the boy wakes up to find the toy has sprung to life. (The Indian was apparently plucked away from a normal life hundreds of years ago and thinks the boy is a Great Spirit.) Smart enough to keep adults engaged, the movie maintains a rather serious tone (the toys can suffer and die) as the boy learns about responsibility and respecting others. Directed by Frank Oz. (1 hr. 36 mins.; PG) *Lincoln Square.*

Jeffrey—The film version of Paul Rudnick's award-winning Off Broadway play about a young gay man who decides to become celibate in the age of AIDS. Then he falls in love and finds himself in somewhat of a quandary. With Patrick Stewart, Steven Weber, Sigourney Weaver, Christine Baranski, Nathan Lane, Olympia Dukakis, and Nathan Lane. Directed by Christopher Ashley. (1 hr. 34 mins.; R) *Quad Cinema; Chelsea; Carnegie Hall Cinema; Cinema I, II, Third Ave.*

Jupiter's Wife—A documentary filmmaker meets a homeless woman in Central Park who claims to be the daughter of the late actor Robert Ryan and the wife of the god Jupiter. Fascinated with

Opening

More Postmodern Killers

The nineties *noir*-ish gangster—well dressed, always at the ready with a one-liner before capping somebody—has been inescapable of late. *The Usual Suspects* (opening August 16) presents five such predictable characters, yet promises to (somehow) subvert the genre. What raises our interest, though, is the high-class cast: Gabriel Byrne, Chazz Palminteri, and Pete Postlethwaite (who was so moving as the stubborn Irishman who clumsily attempts to reach his son emotionally in 1993's *In the Name of the Father*).

6'6"
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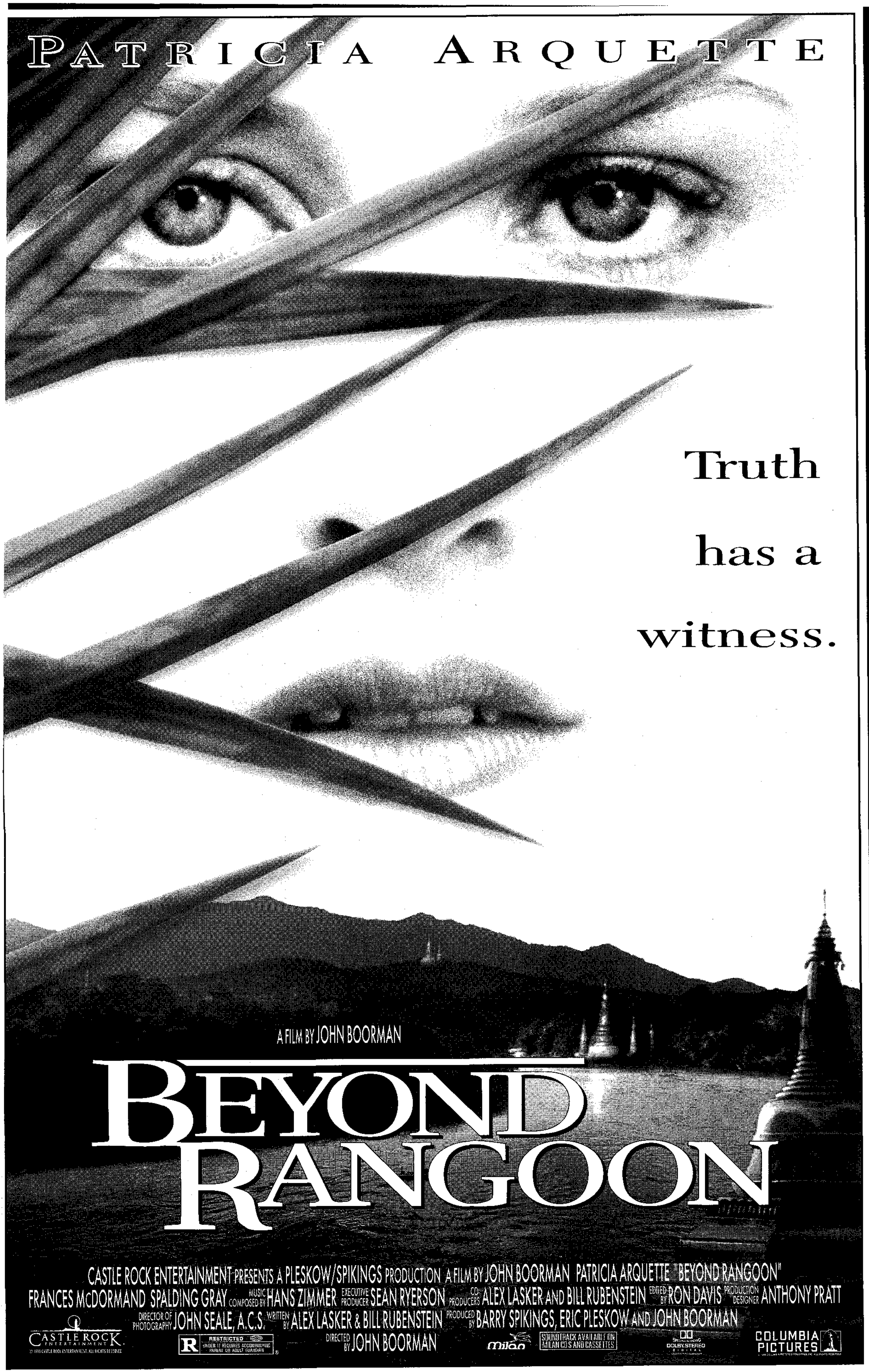
5'6"

Photograph by Linda R. Chen/Gramercy Pictures



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her, he returns, camera in hand, over the next two years to figure out who she is. Directed by Michel Negroponte. (1 hr. 12 mins; NR) *Quad Cinema.*

Kids—Telly, the skanky 17-year-old "hero" of *Kids*, sleeps with a frightened but willing young girl and then runs down the steps of the girl's brownstone to share the news with his best friend, Casper, who is waiting for him on the front stoop. Telly is coarse and mean, and he lives only to get laid. Yet he's at the center of *Kids*, the first film to be directed by Larry Clark, the self-mythicized "outlaw" whose book of photographs, *Teenage Lust*, feasts on teenagers thickheaded and dreamy with sex. As Telly discourses nonstop on the pleasures of deflowering 14-year-olds, he and Casper skateboard around the East Side, steal, smoke dope, and finish the day at an all-night party, at which Telly bags another virgin and Casper gives up his humanity altogether. While all this is going on, one of Telly's past victims, now HIV-positive, forlornly tries to find her lover. But this is not a tragic vision; *Kids* is fascinating but stunted. By taking us low, Clark gives the appearance of presenting New York adolescence without hypocrisy or cant. Yet it seems like Clark is offering not a faithful portrait of teenagers but an exposure of his own erotomania. If the characters drift meaninglessly and unconsciously toward death, that may be because they don't, outside of their creator's erotic dreams, have much hold on life. Horribly, death completes the fantasy and makes it perfect. (Denby; 6/31/95) (1 hr. 35 mins.; NR) *Angelika Film Center; 19th Street East; Lincoln Plaza Cinemas.*

Lie Down With Dogs—A young man comes of age and into an acceptance of his sexuality. Starring Wally White, who also writes and directs. (1 hr. 25 mins.; R) *Village East.*

Little Odessa—Writer-director James Gray makes his debut with this thoughtful, low-key look at Joshua, a hit man (Tim Roth) who reluctantly returns to the Russian-émigré milieu of his childhood, Brighton Beach. His little brother, played by Edward Furlong, worships Joshua—despite his career choice—but his aging father (Maximilian Schell) won't speak to him. Vanessa Redgrave, as the ailing mother, delivers another oddly affecting performance . (1 hr. 39 mins.; R) *Plaza.*

A Little Princess—This is a charming new version of the Shirley Temple chestnut about Sara (Liesel Matthews), a little girl sent from magical India to the drab Miss Minchin's School for Girls when her father goes off to fight in World War I. Even better than last year's *The Secret Garden*, this movie—like all good family films—offers hard truths and painful moments, not treacly banality, as Sara finds herself relegated to the attic and a job as cleaning girl. Directed marvelously by Alfonso Cuaron. Based on the novel by Frances Hodgson Burnett. (1 hr. 36 mins.; G) *Lincoln Square.*

★**Living in Oblivion**—In the funniest sequence of this independent film about the making of an independent film, an actress playing a big scene with her "mother," goes through take after take of the same emotions, each take destroyed by some tiny error of the crew's. Watching this, we may become so impressed by the disillusioning of the film medium that we forget that director Tom DiCillo is creating a new illusion right before our eyes. Among the movie's satirical pleasures is the appearance of James LeGros doing a sensational send-up of Brad Pitt, and the performance of Peter Dinklage as a huffy dwarf ("Do *you* dream of dwarves? Even *I* don't dream of dwarves"). With Dermot Mulroney and Catherine Keener. (Denby; 6/31/91) (1 hr. 31 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Mortal Kombat—Christopher Lambert is Rayden, the Thunder God, who must lead three human warriors into battle against Shang Tsung, an evil sorcerer who controls Outworld. Based on the video game. Really. Directed by Paul Anderson. (1 hr. 40 mins.; PG) *Village East; 19th Street East; Murray Hill Cinemas; Movieplex 42; Orpheum; 84th Street Six; Nova.*

Nine Months—A romantic comedy about a man (Hugh Grant) whose perfectly balanced life is thrown into whack by a pregnancy. Directed by Chris Columbus. (1 hr. 43 mins.; PG-13) *Movieland 8th Street; 23rd Street West Triplex; Criterion Center; Crown Gotham; 68th Street Playhouse; 86th Street; 62nd and Broadway.*

Pocahontas—The story is Disney's most sophisticated yet, including a realistic (read "sad") ending. A lot of bold chances were taken here and they all pay off—this is the most satisfying offering since *Beauty and the Beast.* (1 hr. 27 mins.; G) *Village East; Embassy 2–4; Lincoln Square.*

The Postman—The late Massimo Troisi, star of this charming Italian film, had a stalled, foggy voice in which the words got lost somewhere between conception and delivery. As the film opens, Troisi's Mario Ruoppolo has no one to speak to. Then the island where Mario lives is visited by a kind of god—the exiled Chilean poet Pablo Neruda. Mario, who becomes his postman, suddenly cannot stop speaking, and the poet, at first brusque, gradually gets drawn into the miracle of Mario's awakening. The movie is a fable of creation: Mario is literally created by the words he learns to speak. It's easy to be lulled by such enchanting episodes as Mario's poetry-rich courtship of a girl who becomes aroused by his words. The girl's overprotective aunt, in a series of hilarious pot-banging tirades, denounces metaphors as the traducer of her niece's virginity. She's right. Once you've lost your innocence with words, you never want to regain it. Directed by Michael Radford. In Italian. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Village East; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

Safe—Writer-director Todd Haynes's follow-up to his ambitious but uneven *Poison* is a solid, low-key drama about a woman (Julianne Moore) suffering from an unexplained illness that her doctor attributes to "nerves." But her attacks grow worse and worse, leading her to seek out help anywhere she can—specifically a fringe group that tells her she suffers from "environmental illness." Haynes quietly shows his skepticism for the group's methods without belittling the needs of the people who seek it out—clearly a parallel to the AIDS crisis and the many snake oil approaches to fighting it that have sprung up. (1 hr. 59 mins.; R) *Village East; Angelika 57.*

★**Smoke**—The gentleness of this movie—gentleness without softness—is nearly revolutionary in American film at the moment. Directed by Wayne Wang and largely set in the Park Slope section of Brooklyn (writer Paul Auster's home turf), it's a celebration of gratuitous acts of kindness. Auggie (Harvey Keitel), who runs a cigar store, has a peculiar hobby: He takes pictures from the same street corner at precisely 8 A.M. every day. He shows the thousands of pictures to his friend Paul (William Hurt), a sad-sack novelist who hasn't written much since his wife died. Lost in thought, Paul wanders into the street and almost gets run over, but he's saved by a black teenager who calls himself Rashid. Paul takes the boy in, and the two begin an unstable friendship. The garrulous fluency of Auster's writing, combined with the simplicity of Wayne Wang's direction, makes for an enchanting urban-picaresque movie. With Forrest Whitaker and Stockard Channing. (Denby; 6/19/95) (1 hr. 52 mins.; R) *Angelika Film Center; Sutton; Lincoln Plaza Cinemas.*

★**Something to Talk About**—In *Sleeping With the Enemy* and *The Pelican Brief*, Julia Roberts gave off so much uncertainty and even panic that one began to think of her unease as a signature tic. But here, Roberts is playing a neurotic—a bright woman who can't figure out how to live life—and she's in command of the role. Callie Khouri, of *Thelma & Louise* fame, wrote the screenplay, and she has a knack for creating pungent women. Roberts's character, Grace King Bichon, one of two grown daughters in a wealthy southern horse-breeding family, can't stop jabbing at people and then jabbing at herself. Grace works for her father, Wyly (Robert Duvall), an intelligent but ornery man, and loving him has worn her down. Her life is so dominated by him that she has grown indifferent to her husband, Eddie (Dennis Quaid), who has begun to fool around. The movie is about a few weeks in Grace's life when everything falls apart and she attempts to pull it back together again. Roberts has finally become an actress; her Grace is so messed up that at times she's unconsciously cruel. There's an integrity in split feelings, and

Roberts finds it. With Kyra Sedgwick and Gena Rowlands. Directed by Lasse Hallström. (Denby; 6/14/95) (1 hr. 42 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Criterion Center; New York Twin; Orpheum; Lincoln Square.*

Species—A sci-fi-horror movie with disgustingly damp, tentacled creatures right out of *Alien,* but it has its moments of amusement. When the replicant wants to mate, it takes the form of a tall blonde beauty (model Natasha Henstridge) and heads for Los Angeles, where its habit of suddenly removing its clothes does not strike the predatory local males as anything unusual. Too bad for them. *Species* is sort of sleazy-sexy: Everyone in it, including most of a very strange team of scientists, is ready to rock. (1 hr. 48 mins.; R) *Village East; 23rd Street West Triplex; 59th Street East; Embassy 2–4; Movieplex 42.*

The Brothers McMullen—Three Irish Catholic brothers from the suburbs of New York struggle with their their past and their relationships with one another in the wake of their father's death. While struggling with their mangled Irish Catholic legacy, they individually grapple with their tortured love lives: One married brother contemplates an affair; one cradles a theoretical, idealized version of love; and one is so frightened of it that he constantly runs. Writer-director Edward Burns's feature-film debut. Winner of the Grand Jury Prize at this year's Sundance Film Festival. (1 hr. 37 mins.;) *Angelika Film Center; Lincoln Square.*

The Net—Sandra Bullock stars as Angela Bennett, an expert computer analyst who stumbles upon a massive conspiracy and winds up running for her life while simultaneously trying to prove her identity. The film ostensibly tackles modern man's alienation in an increasingly technological society and the issue of eroding privacy in an age of electronically encoded personal information. But mostly, these and other concerns provide the impetus for many a chase sequence. (1 hr. 58 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Movieplex 42; Gemini Twin; Orpheum; Lincoln Square; Olympia Cinemas.*

The Usual Suspects—Five career criminals—none of whom know each other—are thrown in jail for one night, and they devise a plan to steal $3 million worth of jewels and simultaneously expose 50 corrupt New York cops. Promises to be as stylish as all those other recent gangster movies. With Gabriel Byrne, Pete Postlethwaite, Chazz Palminteri, Giancarlo Esposito, and Stephen Baldwin. Directed by Bryan Singer. (1 hr. 45 mins.; R) *Village Theatre VII; New York Twin; Lincoln Square.*

Under Siege 2: Dark Territory—Steven Seagal. Action. That's it. (2 hrs.; R) *Criterion Center; Movieplex 42.*

Unzipped—An amusing and intriguing documentary that chronicles the genesis and evolution of fashion designer Isaac Mizrahi's Fall '94 Collection. While he never truly reveals himself, we do get a sense of the artist as he mouths of nonstop—and often hilariously—on subjects ranging from what fashion is to the torment of his own varied neuroses. While the film succeeds because Mizrahi is such a kinetic force, its appeal also lies in its back room look at the fashion industry: the harried assistants, the self-important fashion editors, the dizzy and bitchy models. Mostly shot in black and white, the film bursts into color at the end, when his collection is finally unveiled. And it is then when one truly appreciates Mizrahi's talent—for as frothy and frivolous as the fashion world may seem, his work is stunning. The models who parade his clothes down the runway become mere hangers. Winner of the Audience Award for Documentaries at Sundance. Directed by Douglas Keeve. (1 hr. 13 mins.; PG-13) *Village Theatre VII; Lincoln Square.*

Virtuosity—It's Los Angeles, 1999. The government has developed a virtual-reality criminal named Sid, who is used in the training of rookie cops. Sid is a composite of the psychological profiles of the most vicious criminals in recent history. As such, he is smart enough to escape from his computer-generated existence into the real world. And when Sid inevitably does, it's up to a tortured ex-cop (Denzel Washington) to try and stop him. Directed by Brett Leonard. (1 hr. 15 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Astor Plaza; Manhattan Twin; Movieplex 42; Orpheum; 84th Street Six; New Coliseum; Nova.*

Waterworld—Not a catastrophe but grim and monotonous. We're in the dreadful future, when the melting of polar ice caps has covered the surface of the Earth with wet stuff. A few survivors, taunted by fantasies of dry land, hang on to the remnants of the earlier civilization, including Mariner (Kevin Costner), a sort of human amphibian. The people are mostly cracked, or at least cruel, and there are raunchy pirates led by Dennis Hopper. *Waterworld* has a certain rancid consistency to it. Director Kevin Reynolds offers adventure without the romance of adventure: There's only so much you can do on water without beautiful ships or intricate relations of power and love. (Denby; 8/7/94) (2 hrs. 14 mins.; PG-13) *Village Theatre VII; 34th Street East; Chelsea; Baronet/Coronet; Movieplex 42; National Twin; Orpheum; 84th Street Six.*

Wild Reeds—A well-done French drama about a teenager in boarding school who finds himself drawn both to a charming peasant boy and a militant right-winger Henri, who is worked up about the Algerian War. Unfortunately, both of them are attracted to the boy's beautiful best friend. Co-written and directed by André Téchiné, the film played at last year's New York Film Festival. (1 hr. 50 mins.; NR) *Quad Cinema.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *The Incredibly True Adventures; Kids; Living in Oblivion; Smoke; The Brothers McMullen.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (929-3350) *A Walk in the Clouds; Babe.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) .

Film Forum—209 W. Houston St. (727-8110) *Crumb; Gentle Giants; I Just Wasn't Made for These Times.* (See also "Museums, Societies, Etc.")

Movieland 8th Street—42 E.8th St. (477-6600) *An Awfully Big Adventure; Bushwhacked; Nine Months; Pulp Fiction.*

Quad Cinema—34 W.13th St. (255-8800) *Double Happiness; Jeffrey; Wild Reeds.*

Village East—189 Second Ave., at 12th St. (529-6799) *A Kid in King Arthur's Court; Dangerous Minds; Lie Down With Dogs; Pocahontas; The Postman; Safe; Species.* Opening 8/18: *Mortal Kombat.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Something to Talk About; The Net; Unzipped; Virtuosity; Waterworld.* Opening 8/18: *The Usual Suspects.*

Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) *Clueless; Apollo 13.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Belle de Jour; Clueless; Dangerous Minds; Kids; Something to Talk About.* Opening 8/18: *Mortal Kombat.*

23rd Street West Triplex—333 W. 23rd St. (989-0060) *A Kid in King Arthur's Court; Bushwhacked; Nine Months; Species.*

34th Street East—241 E. 34th St. (683-0255) *Waterworld.*

34th Street Showplace—238 E. 34th St. (532-5544) *Apollo 13; Clueless; Virtuosity.*

Chelsea—260 W. 23rd St. (513-5402) *A Walk in the Clouds; Apollo 13; Babe; Jeffrey; The Net; Virtuosity; Waterworld.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Babe; Dangerous Minds; Something to Talk About; The Net.* Opening 8/18: *Mortal Kombat.*

42nd–60th Streets

59th Street East—239 E. 59th St. (759-4630) *Bushwhacked; Species.*

Angelika 57—225 W. 57th St. (586-1900) *Safe.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Virtuosity.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (355-1663) *Waterworld.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (265-2520) *Burnt by the Sun; Jeffrey.*

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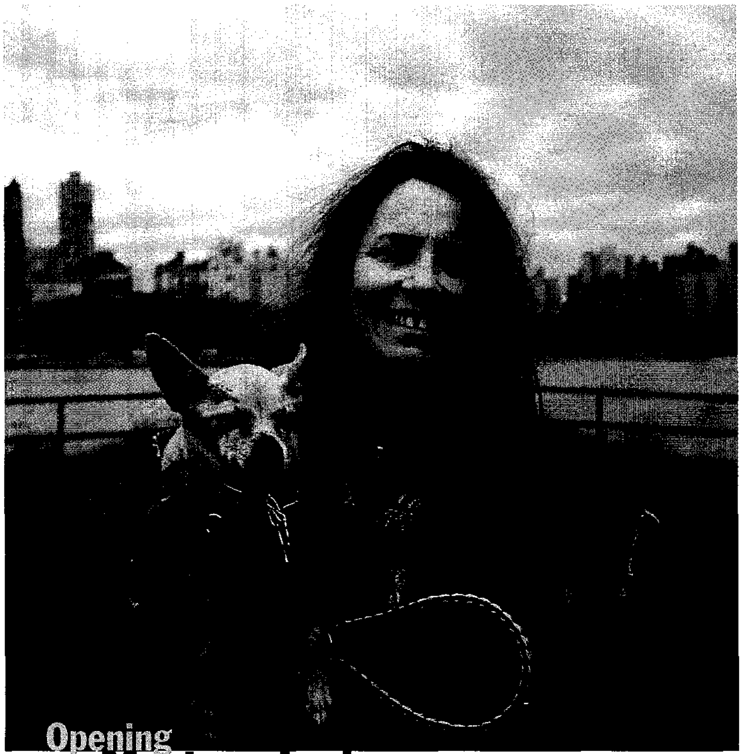


Opening

Mystery Lady

When filmmaker Michel Negroponte met Maggie, a homeless woman who lived in Central Park, she greeted him with the auspicious line "Oh, I've been expecting you for days." She then began to divulge the purported details of her life: She had once been a carriage driver in the park, was the daughter of movie star Robert Ryan, the mother of six children, and the wife of Jupiter (as in the Roman god of Heaven and bringer of light). Negroponte became enmeshed in her life—first as documentarian and later as a friend whose near-obsessive drive to discover just who she was altered the course of *Jupiter's Wife* (beginning August 18 at the Quad) and of both their lives.

Big Adventure.

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Dangerous Minds; Jeffrey; The Postman.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Walk in the Clouds; Babe; Batman Forever; Nine Months; Something to Talk About; The Net; Under Siege 2: Dark Territory.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Nine Months.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Double Happiness.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Dangerous Minds.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Clueless; Pocahontas; Species.*

Guild 50th Street—33 W. 50th St. (757-2406) *A Kid in King Arthur's Court.*

Manhattan Twin—220 E. 59th St. (935-6420) *Virtuosity.*

Movieplex 42—244 W. 42nd St. (997-7522) *Bushwhacked; Species; The Net; Under Siege 2: Dark Territory; Virtuosity; Waterworld.* Opening 8/18: *Mortal Kombat.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (869-0950) *Bushwhacked; Waterworld.*

Paris Theater—4 W. 58th St. (980-5656) *Belle de Jour.*

Plaza—42 E. 58th St. (355-3320) *Little Odessa.*

Sutton—205 E. 57th St. (759-1411) *A Kid in King Arthur's Court; Smoke.*

Worldwide Cinemas—340 W. 50th St. (246-1583) *Don Juan DeMarco; Forget Paris; French Kiss; Muriel's Wedding; Priest; Rob Roy.*

Ziegfeld—141 W. 54th St. (765-7600) *Apollo 13.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Nine Months; Country Life.*

86th Street—125 E. 86th St. (534-1880) *Apollo 13; Nine Months.*

86th Street East—210 E. 86th St. (249-1144) *A Kid in King Arthur's Court; Babe.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) *A Walk in the Clouds.*

First & 62nd St. Cinema—400 E. 62nd St. (513-5408) *First Knight.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Batman Forever; The Net.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Something to Talk About.* Opening 8/18: *The Usual Suspects.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Bushwhacked; Clueless; Dangerous Minds; Something to Talk About; The Net; Virtuosity; Waterworld.* Opening 8/18: *Mortal Kombat.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *The Bridges of Madison County.*

UA East—1629 First Ave., at 85th St. (249-5100) *A Walk in the Clouds.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (265-7466) *Nine Months.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *A Walk in the Clouds; Dangerous Minds; Virtuosity; Waterworld.* Opening 8/18: *Mortal Kombat.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *I Can't Sleep; Kids; Living in Oblivion; The Postman; Smoke.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *A Kid in King Arthur's Court; Babe; Bushwhacked; Clueless; Free Willy 2: The Adventure Home; The Indian in the Cupboard; A Little Princess; Something to Talk About; The Brothers McMullen; The Net; Unzipped.* Opening 8/18: *The Usual Suspects; Pocahontas.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (222-1200) *Clueless; Babe.*

New Coliseum—701 W. 181st St. (740-1545) *A Kid in King Arthur's Court; Babe; Dangerous Minds; Virtuosity.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Dangerous Minds; Virtuosity.* Opening 8/18: *Mortal Kombat.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (865-8128) *A Kid in King Arthur's Court; The Net.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (724-3700) *Apollo 13.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Kid in King Arthur's Court; A Walk in the Clouds; Babe; Bushwhacked; Clueless; Dangerous Minds; The Indian in the Cupboard; Nine Months; Operation Dumbo Drop; Pocahontas; Something to Talk About; Species; The Net; Under Siege 2: Dark Territory; Virtuosity; Waterworld.*

Concourse Plaza—214 E. 161th St. (588-8800) *A Kid in King Arthur's Court; Babe; Bushwhacked; Clueless; Dangerous Minds; Free Willy 2: The Adventure Home; Nine Months; Species; Under Siege 2: Dark Territory; Virtuosity; Waterworld.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Babe; Bushwhacked; Clueless; The Net; Waterworld.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *A Walk in the Clouds; Something to Talk About.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Kid in King Arthur's Court; A Walk in the Clouds; Babe; Bushwhacked; Clueless; Dangerous Minds; Free Willy 2: The Adventure Home; The Indian in the Cupboard; Nine Months; Operation Dumbo Drop; Species; The Net; Under Siege 2: Dark Territory; Virtuosity; Waterworld.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *A Walk in the Clouds; Apollo 13; Babe; Clueless; The Indian in the Cupboard; Nine Months; Pocahontas; The Net; Waterworld.*

Brooklyn Heights—70 Henry St. (596-7070) *A Walk in the Clouds; Virtuosity.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *A Kid in King Arthur's Court; Dangerous Minds; Waterworld.*

Cobble Hill—265 Court St. (596-9113) *A Kid in King Arthur's Court; Dangerous Minds; Free Willy 2: The Adventure Home; Kids; Smoke; Something to Talk About.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *A Kid in King Arthur's Court; Bushwhacked; Dangerous Minds; Something to Talk About; Under Siege 2: Dark Territory; Virtuosity.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Babe; Bushwhacked; Dangerous Minds; Virtuosity; Waterworld.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *A Kid in King Arthur's Court; Dangerous Minds; Virtuosity.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Dangerous Minds; Operation Dumbo Drop; Pocahontas; Species; Under Siege 2: Dark Territory; Virtuosity; Waterworld.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *A Walk in the Clouds; Babe; Bushwhacked; Free Willy 2: The Adventure Home; Nine Months; The Net.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Nine Months; Something to Talk About; The Net; Waterworld.*

Metropolitan—392 Fulton St. (858-8580) *Dangerous Minds; Operation Dumbo Drop; Species; Virtuosity.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Apollo 13; Nine Months; Waterworld.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *A Kid in King Arthur's Court; Babe; Dangerous Minds; Virtuosity; Waterworld.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *A Kid in King Arthur's Court; A Walk in the Clouds; Apollo 13; Bushwhacked; Clueless; Nine Months; Something to Talk About; Species; The Net; Under Siege 2: Dark Territory; Virtuosity.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *A Walk in the Clouds; Babe; Bushwhacked; Clueless; The Net; Under Siege 2: Dark Territory; Waterworld.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *A Kid in King Arthur's Court; Babe; Dangerous Minds; Kids; Operation Dumbo Drop; Something to Talk About; Under Siege 2: Dark Territory.*

Center—42–17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *Apollo 13; Dangerous Minds; Something to Talk About.* Opening 8/18: *Mortal Kombat.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *A Kid in King Arthur's Court; Bushwhacked; Dangerous Minds; The Net; Under Siege 2: Dark Territory; Waterworld.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Clueless; Operation Dumbo Drop; Virtuosity.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Apollo 13; Babe; Kids.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Free Willy 2: The Adventure Home; Under Siege 2: Dark Territory; Virtuosity; Waterworld.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *A Kid in King Arthur's Court; Babe; Bushwhacked; Clueless; Dangerous Minds; Nine Months; Species; The Net.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *A Kid in King Arthur's Court; Clueless; Dangerous Minds; Pocahontas; Virtuosity.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *A Walk in the Clouds; Nine Months.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (454-6800) *A Walk in the Clouds; Apollo 13; Babe; Clueless; The Indian in the Cupboard; Nine Months; Virtuosity.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Bushwhacked; Dangerous Minds; Under Siege 2: Dark Territory; Virtuosity.*

Main Street—72–66 Main St., Flushing (268-3636) *Apollo 13; Batman Forever; Bushwhacked; Free Willy 2: The Adventure Home; Virtuosity; Waterworld.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Bushwhacked; Free Willy 2: The Adventure Home; Something to Talk About; Species; Under Siege 2: Dark Territory; Waterworld.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *A Walk in the Clouds; Apollo 13; Clueless; Nine Months; Operation Dumbo Drop; Something to Talk About; The Net; Virtuosity.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Under Siege 2: Dark Territory; Smoke.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *A Kid in King Arthur's Court; A Walk in the Clouds.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *A Walk in the Clouds; Babe; Dangerous Minds; Virtuosity.*

Surfside—104th St., Rockaway (945-4632) *A Kid in King Arthur's Court; Dangerous Minds.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Apollo 13; Bushwhacked; Nine Months; The Net; Waterworld.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *The Net.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *A Kid in King Arthur's Court; Babe; Bushwhacked; Kids; Operation Dumbo Drop; Something to Talk About; Waterworld.* Opening 8/18: *Mortal Kombat; The Babysitter's Club.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Free Willy 2: The Adventure Home; A Kid in King Arthur's Court; Bushwhacked; Nine Months; Operation Dumbo Drop; Something to Talk About; Under Siege 2: Dark Territory.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Walk in the Clouds; Apollo 13; Babe; Clueless; Dangerous Minds; The Indian in the Cupboard; Nine Months; Something to Talk About; The Net; Virtuosity; Waterworld.*

Museums, Societies, Etc.

American Museum of Natural History—Two new Imax films: *Destiny in Space,* narrated by Leonard Nimoy, and *Titanica,* about the exploration and excavation of the shipwreck. The films are shown daily, with both offered as a double feature on Fri. and Sat. nights. Central Park West. at 79th St. (769-5650); $10 singly; $13 double feature.

American Museum of the Moving Image—Through 9/1: "The Three Stooges." Through 8/18: *False Alarms* (1936), *Crash Goes the Hash* (1944) and *Healthy, Wealthy and Dumb* (1938). 8/22–8/25: *Grips, Grunts and Groans* (1937), *All the World's a Stooge* (1941), and *In the Sweet Pie and Pie* (1941). Through 9/3: "Robert Mitchum." 8/19: *Where Danger Lives* (1950), and *His Kind of Woman* (1951). 8/20: *Home from the Hill* (1960) and *Undercurrent* (1946). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Anthology Film Archives—8/18: Yasujiro Ozu's *Chichi Ariki (There Was a Father)* (1942). 8/19: Leni Riefenstahl's *Triumph des Willens* (1934–1935) and Roberto Rossellini's *Francesco, Guillara di Dio* (1949). 8/20: "Classics of the Twenties," with films by Fernand Leger, Man Ray, Marcel Duchamp, Rene Clair and more (1923–1928), and Leni Riefenstahl's *Olympia* (1938). 32 Second Ave., at 2nd St. (505-5181); $7.

Film Forum—Through 8/24: "William Castle: The Low-Rent Hitchcock." 8/16 and 8/17: *Homicidal* (1961) with *Fright Break* and *Coward's Corner* and *The Night Walker* (1964). 8/18–8/20: *The Tingler* (1959) in spine-tingling "Percepto!" 8/21: *When Strangers Marry* (1944) (praised by Orson Welles as "better acted and directed than *Double Indemnity* and *Laura*"), *The Whistler* (1944), and *It's a Small World* (1950). 8/22–8/23: *Mr. Sardonicus* (1961) with "Punishment Poll!" in which you, the audience, decide Mr. Sardonicus's fate, and *The Old Dark House* (1963). 209 W. Houston St. (727-8110); $7.50.

Film Society of Lincoln Center—(The Walter Reade Theater)—Through 9/7: "Spies in Fact and on Film". 8/16 and 8/17: *Night Train to Munich* (1940) and *The Great Impersonation* (1935). 8/18 and 8/19: *Mata Hari* (1931) and *Dishonored* (1931). 8/20 and 8/22: *Spies* (1928). 8/20: *Lieutenant Daring Captures a Spy* (1912). 8/21 and 8/22: *Nazi Agent* (1942) and *Three Faces East* (1930). 8/19 and 8/20: "Movies for Kids." Both days: *Big Top Pee-Wee* (1988). 8/17: "Independents Night!" *Nothing to Lose.* 65 W. 65th St., plaza level. (875-5600); $7.50.

French Institute—8/15: *Le Crabe tambour* (1977). 8/22: *Le Mari de la coiffeuse* (1990). Florence Gould Hall, 55 E. 59th St. (355-6160); $6.

Joseph Papp Public Theater—8/18: Djibril Diop Mambety's *Hyenas* (1992), about a rich old lady who returns to her native village to wreak revenge on the man who disgraced her in her youth. 425 Lafayette St. (598-7171); $7.

Le Madri's "Film al Fresco"—Through 8/20: "Film al Fresco," a series of outdoor screenings, with live music and menu from Le Madri keyed to the film. This summer's movies revolve around the unbridled joy of eating. 8/20: *Tampopo* (1986). 168 W. 18th St. (727-8022); $8 gains admission to movie and live music with no minimum on food or drink required.

Museum of Modern Art—Through 10/3: "Screen Plays: From Broadway to Hollywood, 1920–1966." 8/17 and 8/19: *Waterloo Bridge* (1931). 8/18: *The Animal Kingdom* (1932) and a screen test with Katharine Hepburn for that movie. 8/18 and 8/21: *Kismet* (1920). 8/18, 8/20, and 8/21: *Holiday* (1930). 8/19: *Seventh Heaven* (1927). 8/19–8/21: *They Knew What They Wanted.* 8/19–8/21: *A Lady to Love* (1930). 8/20: *Payment Deferred* (1932). 8/22: *The Awful Truth* (1937). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—Through 11/17: "The World of Hanna-Barbera." 8/15–8/27: *Yogi Bear* and *The Perils of Penelope Pitstop.* 25 W. 52nd St. (621-6800); $6.

New York Transit Museum—Through 9/27: The museum's first film festival celebrates, appropriately enough, movies that prominently feature the subway. 8/19: *The Incident* (1967). 8/20: "Rare Transit Shorts," including pre-1910 footage of New York when the horse car was dying out and a musical short filmed in the Atlantic Avenue LIRR station called *Smash Your Baggage* (1932). $5 for nonmembers; $3 for members.

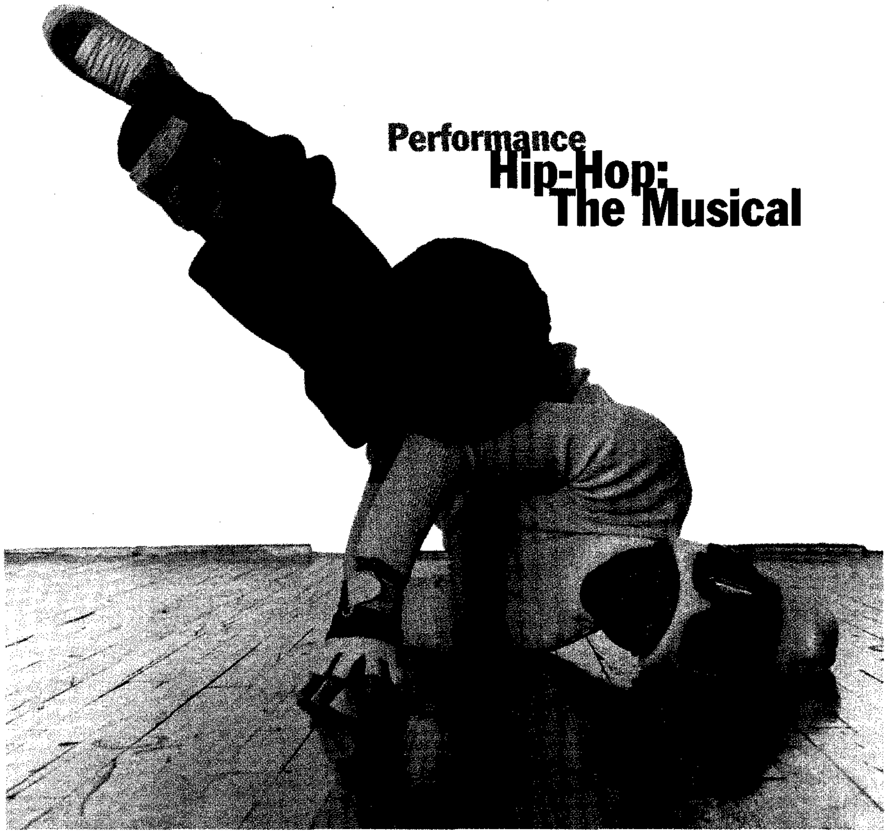
Opening

Bring the Noise

Though the first films to capitalize on hip-hop's burgeoning popularity were unintentionally exploitative (*Breakin' 2: Electric Boogaloo, Disorderlies, Krush Groove*), they did celebrate a cultural phenomenon that had been overlooked. But *The Show* (opening August 25)—directed by a 30-year-old white guy from Brooklyn named Brian Robbins—counters that silliness by simply letting the artists and the music speak for themselves. Robbins says he used all those hokey eighties movies (some of which his co-producer and star, rap impresario Russell Simmons, was responsible for) as a twisted kind of inspiration. "Those movies dissed both the fan and the artist," he says. "It was time for some insight." Along with that, his documentary contains amazing performance footage from a concert staged expressly for the film in Philadelphia's Armory last December (documentation of such a tight rap show is in itself a rarity). Robbins trailed his subjects for a year as they toured the world and candidly complained about everything from the money they're not making (Warren G) to the lack of steak and pot in Japan (the Wu-Tang Clan). They all possess such winning personalities—for the most part, they're kids who cop hard-core gangsta personas yet are openly bemused by their status—that even a nonfan could understand why these guys are popular. **MAUREEN CALLAHAN**

theater

Cervantes...Silver...Slammin'



Performance

Hip-Hop: The Musical

American tap dancing started out as a street-corner dance improvised by urban kids and went on to become the epitome of theatrical elegance; why shouldn't its contemporary equivalent, hip-hop, aspire to something similar? GhettOriginal, seven guys and three women with really cool nicknames, is presenting its new work-in-progress—part docudrama, part dance concert, and part throwdown—at P.S. 122 (150 First Avenue; 477-5288) through September 2.

Broadway

Now Playing

Arcadia—Tom Stoppard's Olivier Award–winning comedy of ideas, in which two contemporary scholars muse on the nature of time and truth while investigating a centuries-old scandal in an aristocratic household. With Blair Brown, Victor Garber, and Robert Sean Leonard; directed by Trevor Nunn. $37.50–$42.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/27. *Vivian Beaumont Theater at Lincoln Center, 150 W. 65th St. (239-6200). 3 hrs.*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Sarah Uriarte plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Crazy for You—The 1992 winner of three Tony awards, including Best Musical, is currently in its fourth year on Broadway. James Brennan and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' *Girl Crazy,* about a banker's son who's sent to foreclose on a theater in a mining town. Light and frothy, with Gershwin and Susan Stroman's choreography as central pleasures. Book by Ken Ludwig; co-conceived and directed by Mike Ockrent. $15–$67.50. Dark Thurs. Opened: 2/19/92. *Shubert Theater, 225 W. 44th St. (239-6200). 2 hrs. 40 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $44.50. Wed.–Fri. at 8, Sat. at 5 and 8, Sun. at 3. Tues.–Sat. at 8, Sat. at 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With teen heartthrob Jon Secada as bad boy Danny Zuko. $30–$67.50. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Having Our Say—A two-character play about changes in the lives of black Americans over the past century. Emily Mann has adapted her text from the best-selling memoirs of the Delaney sisters, who, at 100 years of age and counting, have Seen It All. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theater, 222 W. 45th St. (239-6200). 2 hrs. 20 mins.*

The Heiress—A revival of Ruth and Augustus Goetz's 1947 stage adaptation of the Henry James novella *Washington Square,* in which a domineering and oppressive father squelches his shy daughter's attempt at romance. Suitably Hollywoodized, William Wyler's film version starring Olivia de Havilland swept the 1949 Academy Awards; James, the master of moral irony who experienced the single most devastating failure of his career with a disastrous foray into dramatic writing—the play *Guy Domville*—would doubtless have appreciated the joke. With Cherry Jones (winner of both the Drama League's Distinguished Performance Award and the 1995 Tony for Best Actress in a Play for her work in the title role), Donald Moffat, Frances Sternhagen, and Michael Cumpsty; directed by Gerald Gutierrez. $20–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200). 2 hrs. 30 mins.*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, Matthew Broderick, in the role created by Robert Morse, rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. $25–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

Indiscretions—Cocteau's *Les Parents Terribles,* a bittersweet farce about the tangle of complicated relationships within an eccentric, self-obsessed family, in a new English translation by Jeremy Sams. This production comes to Broadway from London's Royal National Theatre; among those getting unhealthily involved with each other are Kathleen Turner, Eileen Atkins, Roger Rees, Jude Law, and Cynthia Nixon. $45–$60. Mon.–Sat. at 8, Wed and Sat. at 2. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200). 2 hrs. 30 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, is the fifth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

Photograph by Don Perdue.

the latter; lyrics by Herbert Kretzmer. $15–$65.00. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love! Valour! Compassion!—Terrence McNally's bittersweet drama (winner of the 1995 Tony Award for Best Play) about eight gay men who come together at a country home over the course of several holiday weekends. With Mario Cantone, John Glover, Stephen Bogardus, T. Scott Cunningham, Randy Becker, Richard Bekins, and Justin Kirk. Directed by Joe Mantello. $15–$45. Through 9/2, Mon.–Sat. at 8, Wed. and Sat. at 2; 9/3–9-17, Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 9/17. *Walter Kerr Theatre, 219 W. 48th St. (239-6200). 3 hrs.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its eighth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,000-performance mark recently and edging into seventh place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$65. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The Play's the Thing—Life, as every theatergoer knows, is a play—at least, that is, if you live in a castle on the Italian Riviera, the setting for the Hungarian playwright Ferenc Molnar's lighthearted 1926 comedy about a dramatist who contrives a theatrical performance to reconcile two estranged lovers. Translated by The Master, P. G. Wodehouse. $50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 8/18. *Roundabout Theatre, 1530 Broadway (869-8400). 2 hrs. 20 mins.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. The cast here is a true constellation: John McMartin's rubber-legged Cap'n Andy; the starchy, beady-eyed Parthy of Elaine Stritch; Rebecca Luker; Mark Jacoby; Michel Bell; Gretha Boston; and Lonette McKee's penetratingly sung Julie, which is also shatteringly acted. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $49.50–$67.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. Unlike previous Normas, she abounds in childlikeness, girlishness, womanliness, and age-old humanity—the whole spectrum. Whereas other Normas made me laugh and shudder, this one also made me smile and cry. Moreover, she brings attractiveness and sexiness to the role. (At last Joe Gillis has a believable and disturbing dilemma; to be this Norma's kept man could give gigoloism a good name.) Most important of all, she can sing. Every note is in place, and you can hear the pianissimos as well as the fortes. And it is not only musical singing, it is also musical acting. She knows how to characterize with her singing voice, how to make an emotion *cantabile.* It moves you as much as her acting in a seamlessly compelling musical-comedy performance. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest. (Simon; 8/7/95.) $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning 9/11: Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Off Broadway

Previews and Openings

The Food Chain—The playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much *he* knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $40. Mon.–Sat. at 8, Wed. and Sat. at 2:30. Opens 8/24. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Troilus and Cressida—Before 1898, no historical record exists of a performance of Shakespeare's take on the Trojan War of Homeric myth—explainable, maybe, by the difficulties earlier generations had in conceiving of war as an apparently meaningless and savage hodgepodge of ironic discontinuity, petty motives, and pointless waste. As those of us around today might say, is there a *problem* here? Before the mid-twentieth century, scholars labored mightily to read the play in the conventional terms of battlefield valor (virtuous-but-doomed Trojans tragically overpowered by nasty Greeks); contemporary audiences are more likely to experience it as a forerunner of the work of—say—David Rabe. This summer's second Shakespeare in Central Park production is directed by Mark Wing-Davey, with Neal Huff and Elizabeth Marvel in the title roles. Tues.–Sun. at 8:15 at the *Delacorte Theater, Central Park;* closest park entrances are at 81st St. and Central Park West and 79th St. and Fifth Ave. Tickets are distributed at the theater from 1 on, and at the *Public Theater, 425 Lafayette St.,* from 1 to 3, on the day of performance only. Opens 8/17 ; through 9/3. For further information, call *598-7100.*

Now Playing

After-Play—After a successful limited run at the Manhattan Theatre Club earlier this year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories has reopened a few blocks west, with Meara stepping into the role previously performed by Rue McClanahan. Tues.–Sat. at 8, Wed. at 2:30, Sat. at 5., Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $30-$40. Tues., Wed., Thurs. at 8, Wed. at 5, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Bonhoeffer 1945—Executed by the Nazis in 1945 for his role in a plot to assassinate Hitler, German writer and theologian Dietrich Bonhoeffer became known after the war as the prototype of the modern Christian martyr. D. Paul Thomas and Nicholas Hormann reenact his ordeal in Mr. Thomas's new play. $25–$27.50. Tues.–Sat. at 8, Wed. at 2, Sun. at 3. *McGinn/Cazale Theatre, 2162 Broadway, at 76th St. above the Promenade (279-4200).*

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Valerie Harper, Kelly Bishop, and Brian Reddy; directed by Michael Blakemore. $35–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7; after 8/20, Sun. schedule changes to 3 and 7:30. *Variety Arts Theatre, Third Ave. at 13th St. (239-6200).*

Ecstasy—The director Mike Leigh, whose international reputation is based on films (*Naked, Life Is Sweet*) about English working-class families and lost souls looking for a little cheerfulness in tough times, is equally well known at home as the writer of stage plays mining a similar sociopolitical vein. In the New Group's production of this 1979 script, a young woman fends off loneliness and an abusive boyfriend, less depressingly than you might expect. $25. Mon.–Fri. at 8, Sat. at 4 and 8:30. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838)*

Grandma Sylvia's Funeral—An audience-participation

Performance

Outdoor One-Acts

You know him as the author of *Don Quixote,* of course. Before he found success as a novelist, though, Miguel de Cervantes had an equally extensive career as a playwright. The Puerto Rican Traveling Theatre is presenting free performances of *Entremeses,* a program of three single-act playlets at various outdoor locations through August 27; call 354-1293 for times and places.

Photograph by John Tamayo.

comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Thurs. at 7:30; Fri. at 8; Sat. at 7; Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

john & jen—A musical family story by Tom Greenwald and Andrew Lippa. $25. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Little Theatre, 130 W. 44th St. (997-1780).*

London Suite—If It Isn't Broken Don't Fix It Dept.: Neil Simon, author of *Plaza Suite* and *California Suite,* has crossed the Atlantic for the locus of this latest four-vignette *comédie sentimentale,* on view at the Off Broadway Union Square Theatre. (Meanwhile, up on West 52nd Street, the big Neil Simon Theater is dark.) Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Off The Wall—The latest entry in the genre of so-called "interactive" comedies. This one places which places audiences in the midst of an unscrupulous, high-stakes art auction. $39, which includes your choice of a three-course dinner or a $15 beverage allowance. Wed. and Thurs. at 7, Sun. at 6. *IBIS Supper Club, 327 W. 44th St. (307-4100).*

One Woman Shoe—After playing five sold-out weeks in January and February, this comedy by the brother-and-sister team of David and Amy Sedaris in which six women from various points on the social scale express their personal *tsuris* through song, dance, and monologue has returned for an open-ended run. $15/TDF. Mon. at 8, Thurs. at 8, Fri.–Sat. at 10. *The Club at La MaMa, 74A E. 4th St. (475-7710).*

The Only Thing Worse You Could Have Told Me—Fourteen vignettes from contemporary gay culture, written by Dan Butler, best known these days as the aggressively hetero Bulldog on NBC's *Frasier.* Mr. Butler usually performs them as well; he's currently being spelled by the Olympic medalist and author Greg Louganis. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Actors' Playhouse, 100 Seventh Ave. So., at Christopher St. (307-4100).*

Party—Truth-or-dare high jinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. $37.50–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8; Sun. at 3 and 7; Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Pets—"I think I could turn and live with animals," wrote Walt Whitman, "they are so placid and self-contain'd." That, more or less, is the premise of this new musical revue—assembled by Helen Butleroff from the songs of some seventeen lyricists and composers—about the bonds between people and their Significant Nonhuman Others. $35. Wed.–Sun. at 8, Wed., Sat., and Sun. at 2. *Theatre East, 211 E. 60th St. (307-4100).*

Schoolhouse Rock Live!—A stage adaptation of ABC's popular Saturday-morning cartoon series, which ran from 1973 to 1985 and introduced the work of composers and lyricists like Bob Dorough, Dave Frishberg, and Lynn Ahrens to the under-12 set. $10–$15 kids, $20–$25 adults. Wed.–Sat. at 8, Fri. and Sat. at 10, Sun. at 2. *Atlantic Theatre, 336 W. 20th St. (239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29–$39.50. Tues.–Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Swingtime Canteen—A forties wartime revue in which an all-girl band and cast send the boys off to battle with songs by Frank Loesser, Johnny Mercer, Jimmy van Heusen, Harry Warren, et al. in their hearts. $37.50–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. *Blue Angel, 323 W. 44th St. (239-6200).*

Sylvia—A. R. Gurney's latest foray into the emotional terrain of northeastern Waspism focuses on a New York City couple whose plans for their kid-free golden years are altered by the unanticipated factor of a small dog. With Mariette Hartley, John Cunningham, Derek Smith, and Sarah Jessica Parker as, uh, the dog. Directed by John Tillinger. $45. Mon.–Sat. at 8, Wed. at 2, Sat. at 5. *Manhattan Theatre Club Stage I, 131 W. 55th St. (581-1212).*

Three Tall Women—Edward Albee's Pulitzer Prize–winning drama about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Sacharow. $42.50–$45. Tues. at 7:30, Wed.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Opened: 4/12/94. Through 8/26. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Time and the Wind—A musical revue about contemporary New York romances by Galt MacDermot, the composer who brought sixties counterculture—or a reasonable facsimile thereof—to Broadway in 1968 with *Hair.* $25. Tues.–Fri. at 8, Wed. at 2, Sat. at 5 and 8:30. *John Houseman Studio Theatre, 450 W. 42nd St. (239-4324).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.;* then a reception at *147 Waverly Pl.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Travels With My Aunt—Brian Murray and Larry Linville (among others) play assorted men, women, children, and small domestic animals in a knockabout stage adaptation of Graham Greene's comic novel. $27.50–$45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Minetta Lane Theatre, 18 Minetta La. (307-4100).*

2 Boys in a Bed on a Cold Winter's Night—Two contemporary men look for something more permanent than a passing sexual fling in James Edwin Parker's play about life beyond the oppressive confines of urban gay subculture. $25. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. *Theatre Off Park, 224 Waverly Pl., bet. Perry and 11th St. (279-4200).*

We'll Meet Again—A one-woman show written and performed by Vicki Stuart, featuring the songs she came to know as a child growing up in England during World War II ("You'll Never Know," Long Ago and Far Away," etc.). $36. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/30. *45th Street Theater, 354 W. 45th St. (246-4707).*

Off-Off Broadway

Beyond Therapy—A revival of Christopher Durang's 1981 farce about a man and woman whose romance begins with a personals ad and (nearly) ends in the respective offices of their insane psychotherapists. $12 plus two-drink minimum. Fri. at 8, Sat. at 10. *Trocadero Cabaret, 368 Bleecker St. (330-7607).*

Brel: L'Escapade de Music—$12–$15. 8/15–20, 22–26 at 8, 8/19, 26 at 2. *Harold Clurman Theatre, 412 W. 42nd St. (769-7973).*

The Caucasian Chalk Circle—$15. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 8/26. *Vineyard Theatre, 108 E. 15th St. (683-9772).*

Control Top—$12. 8/15, 22, 29 at 8. *Camilla's Theatre Gallery, 44 Walker St., bet. Church and Broadway (925-9456).*

Entremeses—Free. Through 8/27. *Call 354-1293 for scheduling and locations.*

Festival of New York Plays—$12/TDF weekdays, TDF + $5 weekends; $35 unlimited admission. Wed.–Sat. at 8, Sun. at 3. Through 9/3. *Synchronicity Space Theatre, 55 Mercer St. (925-5240).*

GhettOriginal—$12. 8/17–19 at 9, thereafter Wed.–Sat. at 9. Through 9/2. *P.S. 122, 150 First Ave. at 9th St. (477-5288).*

The Indian Wants the Bronx—Free. 8/19 at 3. *The Rotunda, Riverside Park at 79th St.*

The Last Magic Show—$12. Wed. at 8 and 10. *Playquest Theater Company, 4 E. 28th St. (779-0170).*

Look Back in Anger—$12/TDF; TDF + $5 Fri.–Sun. 8/16–19, 21, 23–26, 28 at 8; 8/20, 27 at 3. *Downtown Denver, 552 W. 53rd St., (604-4964).*

Loving That Man of Mine—$25. Fri. and Sat. at 8, Sat. and Sun. at 3. Through 8/27. *Riant Theater, 161 Hudson St., 4th Floor (925-8353).*

A Man's World—$10. Wed. at 7:30, Thurs. and Fri. at 8. Through 8/18. *Looking Glass Theatre, 422 W. 57th St. (315-1737).*

Measure for Measure—$10. Wed.–Sat. at 8. Through 8/26. *American Theatre of Actors, 314 W. 54th St. (581-3044).*

The Men's Room—$12. Mon., Thurs.–Sat. at 8. Through 8/28. *Camilla's Theatre Gallery, 44 Walker St., bet. Church and Broadway (925-9456).*

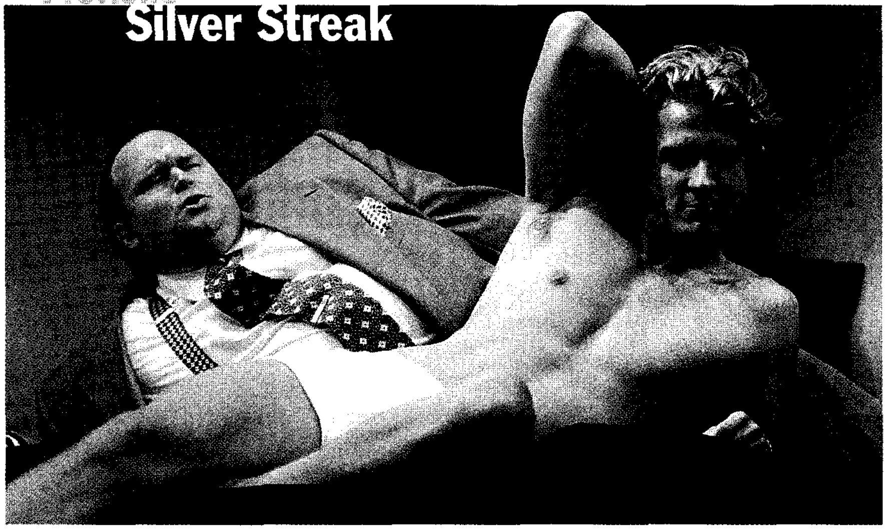
A Midsummer Night's Dream—Free. Fri.–Sun. at 8; through 9/24. *Southwest corner of Washington Square Park.*

The Philanderer—$12. Wed.–Sat at 8, Sun. at 3. Through 8/27. *Renegade Theatre Company, 459 Columbus Ave. (874-7290).*

Seascape With Sharks and Dancer—$12. Mon., Thurs.–Sat. at 8., Sun. at 2. Through 8/27. *Trilogy Theatre, 341 W. 44th St. (489-1632).*

Previews

Silver Streak



The talented young playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) specializes in tales of moral apocalypse that manage to be horrifying and funny at the same time—Brecht as played by the Three Stooges, say. *The Food Chain,* his new black farce about obesity, sex, and Jewish mothers, is currently in previews at the Westside Theatre (407 West 43rd Street; 307-4100) for an August 24 opening.

Photograph by Carol Rosegg.

nightlife

’Rivera...Björk...Jazz-Guitar Freak

Concerts

Holly Cole—On her new record, this lovely Canadian chanteuse handles songs accustomed to *much* rougher treatment—specifically the gravelly bellow of Tom Waits. On the spare and atmospheric *Temptation,* Cole visits sixteen tunes by the Daliesque poet of skid row. And it's a tribute to both artists that Cole can make her own contralto resonate so convincingly with Waits's songs, evoking the doomed drunks, Spillane-talking tough guys, and love-struck midgets that populate the seamy vignettes. Like Blue Note labelmate Cassandra Wilson, Cole probes the more lyrical moments of pop with a jazz musician's sensitivity, sounding like a cross between k. d. lang and Sarah Vaughan. This concert is sure to have plenty of riveting moments. She plays with special guest Ron Sexsmith. 8/16 at 8 P.M. *Florence Gould Hall, 55 E. 59th St. (355-6160). $15–$16.50.*

Hot 97 Old School Throwdown III—Radio's salon of hip-hop, Hot 97, hosts a remembrance of rap past, showcasing some of the greats from the early eighties, including MC Shan and Boogie Down Production's own autodidactic proto-gangsta KRS-1. Wear your gold rope chains, Kangol, and Fila. 8/18 at 8 P.M. *The Paramount, Madison Square Garden, 33rd and Seventh Avenue (307-7171). $27.50–$37.50.*

The Beach Boys—Alas, the summer's not quite endless, as the Beach Boys have come to remind us all. Rounding out Jones Beach's seasonal fare of erstwhile pop icons, those keepers of windswept harmonies, timeless pop themes, and emotional fatigue come to sing to the hip New York girls. They play with the Elvis of wimp-rock, Christopher Cross. 8/26 at 8 P.M. *Jones Beach (516-221-1000). $28.50.*

India—The Puerto Rican–born, South Bronx–seasoned singer returns after her stunning performance this year at Madison Square Garden's "Concierto Del Amor." Expect an effervescent mix of salsa, pop, and hip-hop that will absolutely defy sedentary viewing. She plays with the raucous Cuban band Juan Carlos Formell and Cubalibre. 8/18 at 7 P.M. *Prospect Park Bandshell, 9th St. and Prospect West, Park Slope. (718-855-7882). $3 contribution.*

Paquito D'Rivera— Although he was known as an explosive bebopper when he hit our shores in the seventies, the ebullient D'Rivera cut his teeth in that rare discipline, classical saxophone, and continued to work orchestras into his schedule long after his defection from Cuba in 1981. His fluency in classical forms, jazz language, and traditional Cuban music (as well as stunning clarinet skills) should be amply showcased here, as Brooklyn's sole professional symphony claims him as its star virtuoso. In addition to D'Rivera's own compositions, the orchestra will do works by Lecuona, Jobim, and Astor-Piazzola, including a clarinet concerto that features D'Rivera as the soloist. 8/19 at 7 P.M. *Prospect Park Bandshell, 9th St. and Prospect West, Park Slope. (718-855-7882). $3 contribution.*

Sponge—Detroit's tunefully nondescript pop-grunge quintet plays with Boston's Letters to Cleo, Ned's Atomic Dustbin, and Fig Dish—a showcase of fresh-faced and able alt-rock also-rans. 8/18 at 7:30 P.M. *Roseland (307-7171). $15.*

Tom Petty and the Heartbreakers—8/17 at 8 p.m. *Jones Beach. (516-221-1000). Sold out.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

The Warped Tour—It's a skatepunk's field day, with five "hardcore" bands (well, six if you count L.A. grungewomen L7) and tons of professional skateboarders. (Yes, they actually pay these guys to wear baggy pants and roll through half-pipes.) The bands are Quicksand, L7, Sublime, No Use for a Name, Orange 9mm, and Fluff. It's the perfect day out if you've just seen *Kids.* 8/21 at noon. *Nassau Coliseum. (307-7171). $15.*

World Music Festival—The United Nations celebrates its fiftieth anniversary with a concert that features four all-stars of world music: Baba Olatuniji, Subramaniam, Sahnkar, and Zakir Hussain. 8/25 at 7 P.M. *The Paramount, Madison Square Garden, 33rd St. and Seventh Avenue. (307-7171). $15–$50.*

Shangri-Las—Yes, the original leaders of the girl-group pack. 8/17 at 1 P.M. *MetroTech Commons, MetroTech Plaza, Brooklyn (718-855-7882). Free.*

Anita Baker—The jazz-inflected R&B diva. 8/20 at 8 P.M. *Jones Beach (516-221-1000). $35.*

Diana Ross—Yes, her own supreme self. 8/18 at 8 P.M. *Jones Beach. (516-221-1000). $35.00.*

Carlos Vives—8/18–8/19 at 8 P.M. *Radio City Music Hall, 50th St. and Sixth Ave. (247-4777). $35, $40, and $50.*

Clubland

Academy—A grand old theater whose big-time rock acts and bruising sound system vie against the "100,000th rendition of "Memory" being sung two blocks away. 8/15–8/16: Icelandic fireball Björk (rhymes with "bazerk") plays with the reigning geek of ambient-techno, England's Aphex Twin. *243 W. 43rd St., bet. Seventh and Eighth Aves. (249-8870).*

Blarney Star—Expert Irish musicians congregate here every Friday, their instruments ranging from button accordion to uilleann pipes and their origins from the Bronx to County Clare. *43 Murray, two blocks below Chambers. (732-2873).*

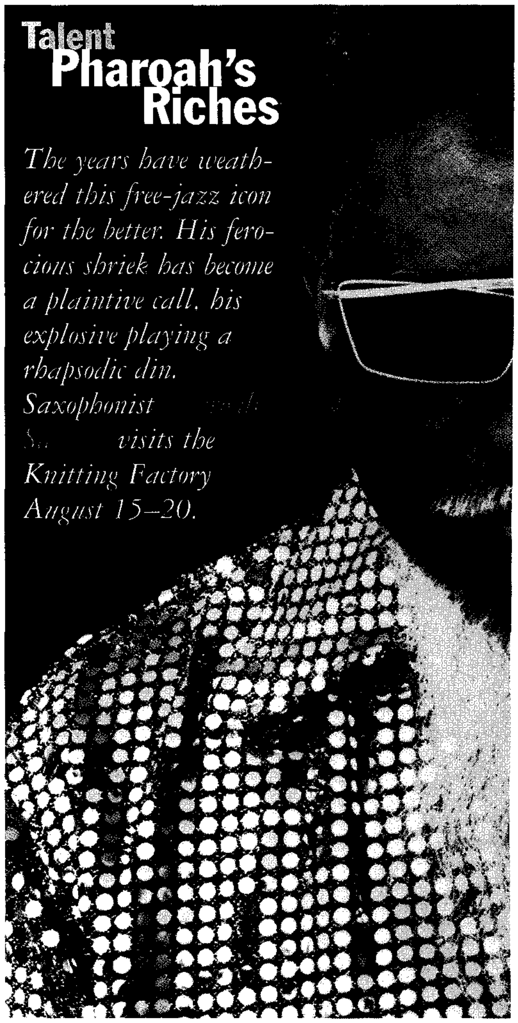
Bottom Line—A top-notch venue—with great sound, good sight lines, and decent fries—that recently celebrated its twentieth anniversary. Given to rock, jazz, and folk artists of all stripes. 8/22: John Berry. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, low-rent bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 8/18: Eve's Plum; Barbie Complex; Star 69. 8/20: Home. 8/22: Die Cheerleader. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. 8/17: Government Mule. 8/18: Envelope, led by Matador records's indie-rock tastemaker, Gerard Cosloy. 8/19: Nancy Boy, led by downtown's king of fabulousness, Donovan Leitch. 8/23: The Muffs. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A deceptively homey, big-budgeted blueserie with comfortably dive-ish ambience and even more comfortable couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambiance and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. *15 St. Marks Pl. (475-9726).*



Talent

Pharoah's Riches

The years have weathered this free-jazz icon for the better. His ferocious shriek has become a plaintive call, his explosive playing a rhapsodic din. Saxophonist [illegible] visits the Knitting Factory August 15–20.

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 8/15: Boxing Ghandis; Dorothy Scott. 8/16: Charlie Hunter Trio. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello ambience. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 8/23: Catherine Wheel; Wax; Gwen Mars. 8/26: L.A.'s heroes of hardcore punk, the Circle Jerks, stage an unlikely return, playing with Unwritten Law and the Lemons. *17 Irving Pl. (777-6800).*

Limelight—A decidedly eighties nightclub housed in a converted church. On dance nights, such as Wednesday's "Disco 2000," its halls ring with the pitter-patter of platform shoes. Other nights it's host to high-powered, retro-ish rock bands. Every night, there are more than a few out-of-towners. *47 W. 20th St. (807-7850).*

Performance

Head Case

Her image as an otherwordly eccentric is so extreme, it appears almost calculated. But Icelandic singer Björk (Academy, August 14 and 15) has such undeniable talent that to weigh persona against ability seems petty. Besides, the two have obviously existed synergistically inside her since birth: She had her first best-selling album at age 11, would attend school clad in an orange sheet, and, according to legend, once gave an elderly television viewer a heart attack when she performed with her punk outfit—at age 20—with her pregnant belly exposed. Björk first garnered attention in the U.S. in the late eighties when she fronted the critically adored Sugarcubes. In 1992, she embarked on a solo career and a year later released *Debut,* which surprised everyone by selling 2.5 million copies. *Debut* was a breathtaking hybrid of thumping beats that suggested pure sex, and love songs so gentle they sounded like lullabies. Her new album, *Post,* is a bit more techno, but just as experimental as all her other efforts. Though widely respected for her musical ingenuity (she surrounds herself with people just as forward-thinking, like producer Nellee Hooper and, more recently, British D.J. Tricky), it's her voice that lifts it all to a singular plane. In a split second, it can melt from an edge of vitriol to a swoon of lust, or fall from a steady, steely coldness to an exhausted, desperate gasp. And embedded in her fairy-tale imagery and crazy characters (an elusive butterfly only a 5-year-old can reach; a woman who ritualistically tosses cutlery off clifftops at dawn) are the most basic of human concerns: connection, love, and a touch of oddness to reinforce—and celebrate—the part of each of us that the rest of the world will never understand.

MAUREEN CALLAHAN

Photograph by Eidur Snorri.

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. 8/15: Harmonica heavy Mason Casey. 8/16: Young Neal and the Vipers. 8/22: Night Train. 8/23: Ex–*David Letterman* guitarist Hiram Bullock. *1558 Third Ave. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 8/16: Son Volt; Blue Mountain. 8/18: G. Love and Special Sauce. 8/19: The Insomniacs; The Brood. 8/22: Letters to Cleo; Eve's Plumb. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more *au courant* timeslots of MTV. 8/16: The New Bomb Turks. 8/18: A night of hard-bitten roadhouse singers, with Peter Case and ex–Del Fuego frontman Dan Zanes. 8/19: Chrome Cranks; Jonathan Fire Eater. 8/21: Festus, Missouri's trailer-park-wizened country-grunge band; the Bottle Rockets. *217 E. Houston. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Fridays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Rodeo Bar—A surprisingly untacky honky-tonk in the Lower East Side—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed and its stage occasionally hosts greats like Austin legend Ronnie Dawon, a recent visitor. Most Sundays it's the vaudevillian New Orleans combo the Flying Neutrinos. Shows at 9. *375 Third Ave., at 27th St. (683-6500).*

Sidewalk Cafe—The backroom Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 8/17: Rann D. Poett. 8/18: The boisterous "Antihootenany." 8 P.M. *94 Ave. A (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadiums back home. 8/17: Drummer/singer Vinx with Rachael Z. and Tracey Wormsworth. 8/18: Zobop; Zin. 8/19: Katende and the Viva Brazil Dancers. 8/20: Luis Morales. 8/21: Son de le Loma; Patato Valdez and Afrojazzia. 8/22: The Meditations. 8/23: Beubeha; Jazz Disciples; D'Tripp; Davinci. *204 Varick St. (243-4940)*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column and muddy-sounding rear by getting there early. 8/16: The hot new diva-of-rage Alanis Morrissette. 8/18: Adewale Ayuba. 8/19: Pretty and Twisted, featuring Concrete Blonde's Johnette Napolitano and Wall of Voodoo's Marc Moreland. 8/20: Mexico's Caifanes; King Chango. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 8/18: Milo Z. 8/19: Skadanks. 8/20: Stiffs Inc.; Turbo's A.C.s. 8/21: Konkrete Jungle. 8/23: Everclear; Smile; Garden Variety. *161 Hudson St. (966-5244).*

Jazz

Birdland—A comfy, two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking light fixtures that hover from the ceiling. The fine jazz musicians that play nightly rarely draw large crowds, probably owing to the longish uptown trek required to see them. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (most recently taking Indonesia with the Blue Note Jakarta), charges accordingly. 8/14: Avery Sharpe, longtime bassist for McCoy Tyner and a prodigiously gifted composer, leads a quartet. 8/15–8/20: Tyner himself leads a trio (with Sharpe, of course), joined by the wonderful vibraphonist Bobby Hutcherson. 8/22–8/27: Betty Carter and her trio. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (228-6440).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Fat Tuesday's—A snug, subterranean nightclub out of the downtown jazz circuit, Fat Tuesday's regularly presents excellent jazz vocalists, plus the guitarist-inventor Les Paul, who holds forth every Monday night. 8/15–8/20: Claudio Roditi Quintet. 8/20–8/27: Mark Morganelli and the Jazz Forum All-Stars. *190 Third Ave., at 17th St. (533-7902).*

The Five Spot—Highly rated food and the airy, drop-dead splendor of the old Hotel Wolcott's ballroom. 8/24: Grant Green Jr. 8/23–8/24: The Kenny Drew Jr. Group. *4 W. 31st St. (631-0100).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement. Every Monday, it's Tess Marsalis and the Swing Daddy Big Band. 8/15–8/20: Ravi Coltrane—yes, son of saxophone messiah John—brings his own group to the floor. Surprisingly, he, too, plays tenor and soprano sax. Sets Tues.–Sat. at 9:30 and 11 P.M. and 12:30 A.M.; Sun. at 8:30 and 10 P.M. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 8/15–8/19: pianist Sir Roland Hanna. 8/20: pianist Rob Bargad. 8/21–8/26: guitarist Russell Malone. *33 University Pl. (228-8490).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. It's a great week for fans of extreme saxophone—as two undisputed giants of post-Coltrane tenor play back-to-back. 8/15–8/20: Pharoah Sanders Band. 8/21: David Murray Big Band. 8/22: Ned Rothenberg. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Metropolis Cafe (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. *31 Union Sq. W. (675-0851).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. 8/16–8/20: Kevin Mahogany. 8/22–8/27: Roy Haynes Group. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still, the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars. 8/16–8/20: The ethereal jazz treasure Jimmy Scott stops by. Still one of the most devastating balladeers on the planet, Scott can suspend time with his seancelike crooning, as he brings a deep, R&B-ish grittiness in a high, otherwordly voice. *Central*

Park at W. 67th St. (873-3200).

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Roundtable for the bop age. Monday, the Vanguard Jazz Orchestra swings on. 8/16–8/20: The young trumpet star Wallace Roney comes the closest of his peers to conjuring Miles's presence. He leads a quintet with his saxophone-playing *frère* Antoine, pianist Charles McKinney, bassist Clarence Seay, and drummer Eric Allen. 8/22–8/27: The Tommy Flanagan Trio. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. 8/16–8/20: Mitch Fatel; Ian Edwards; Dave Attell; Dane Cook. 8/21–8/27: Keith Robinson; Tony Woods; Kevin Brennan; Wanda Sykes-Hall. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the Letterman show. 8/16: Comedy Fiesta featuring Je Bega, Herbie Quinones, and Macio. 8/17–8/20: James Stevens III with Patrice O' Neal and Todd Barry. 8/21: New Talent Night featuring Eddie Brill. 8/22: New York Comedy Night with Royale Watkins. 8/23: Gilbert Gottfried. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Sun.–Thurs. 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 8/16–8/20: Mike Robles; Tony Powell; Billy Jaye. 8/21–8/27: Wayne Smith; John Rizzo; Mike King. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Jane's Comedy Club —A smallish, we-try-harder club that presents up-and-comers. 8/19: Andrew Diamond; Linda San Lucas; Rumpolymer. 8/26: Eric Deskin; Debbie Shea; Dan Natterman. *254 Greene St., bet. 8th St. and Waverly Pl. (475-5263).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino Comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Rebar—The audience sits on well-worn couches and the comedians try things they've never done before. It's hit and miss in terms of comedy, but always entertaining. Mondays at 8. *Eighth Ave. at 16th St. (627-1680).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 8/16–8/18: Sam Greenfield; Brian McFadden; Taylor Mason; Ray Romero. 8/18–8/25: Billy Jaye; Greg Fitzsimmons; Mark Maron; Jeff Ross. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—That fine singer Nancy LaMott continues this week in "Something Cool," a show whose appropriate-for-August theme (incorporating "Too Darn Hot," "We're Having a Heat Wave," etc.) you can probably guess. Through 9/2. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings through August, this East Side trattoria is offering a combination package of Italian food and opera standards performed by artists from Lincoln Center. Dinner at 7; show at 8. $35. *220 E. 46th St. (972-4646).*

Bemelmans Bar—Tuesdays through Saturdays from 9:30 to 1:30, pianist Peter Mintun plays pop classics from the twenties through the forties. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Dancing has recently been reinstated at this cozy, intimate room on Thursday, Friday and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. $10 music charge in the bar; no music charge for dinner and dancing. Jacket and tie required. *2 E. 61st St. (940-8185).*

Danny's Skylight om—Various performers nightly. $15, plus $10 minimum. *346 W. 46th St. (265-8130).*

F. illi Ponte—Pianist/singer David Raleigh, Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Harry's Bar—Jazz vocalist Michelle Wiley, Tues.–Sat. from 8:30 to 12:30. No cover, no minimum. *New York Palace Hotel, 455 Madison Ave. (888-7000).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. $35 minimum. *211 E. 55th St. (758-2272).*

Rainbow and Stars—Frank Sinatra said he had "the best set of pipes in the business," and who are we to disagree? Beginning 8/15, Vic Damone—say it loud and there's music playin'—brings his copyrighted brand of fifties-style cool to this intimate eyrie. Through 9/2. Tues.–Sat. at 8:30 and 11; $40 cover, no minimum. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet (they used to be a quartet, but, hey, things change) has extended its successful Friday-evening engagement here indefinitely, playing jazz, swing, and show tunes with various guest vocalists at 10:30. This week, vocalist Jamie McKenzie performs a salute to Cole Porter. No cover, no minimum. *234 W. 44th St., Club Room, 2nd floor (221-8444).*

Bars

Bar 5757—At the Four Seasons Hotel. You may require a few martinis to shell out $18 for a burger deluxe. Luckily this swank mausoleum has thirteen on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. *889 First Ave., nr. 50th St. (980-9314).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit, and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Bowery Bar—Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. So happy for a new place to have a genius time, the crowd doesn't seem to mind a bartender for whom a request for a neat bourbon inspires paroxysms of self-doubt. *358 Bowery, at 4th St. (475-2220).*

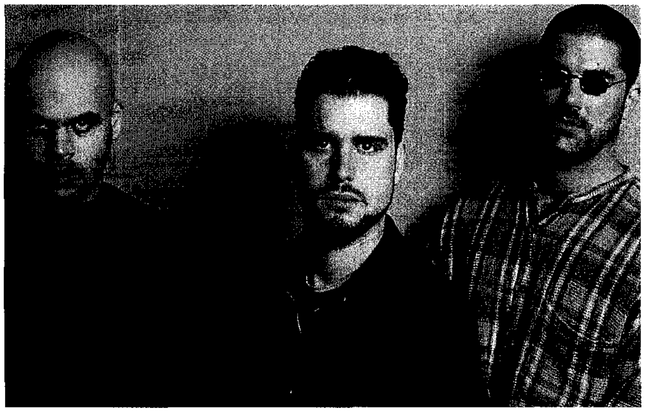
Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. *Bergen St. at Hoyt St., Brooklyn (no phone).*

Talent

Guitar Freak

"Guitarists have a hard time fitting in outside the two-chord rock thing," says jazz phenom Charlie Hunter, who does *not* play the two-chord rock thing and wouldn't fit in if he did. The 27-year-old is most famous for a fairly eye-popping guitar style: He plays fluid post-bop solos, plucks subtle chordal accompaniment, and lays out swinging basslines, all on the same eight-string instrument—at the same time. But as it happens, Hunter's fret pyrotechnics are only slightly more noteworthy than the actual music of the Charlie Hunter Trio (at Fez, August 16): a rugged, street-savvy post-jazz that's as much A Tribe Called Quest as it is Charlie Parker. After wowing grungelets at the second stage of Lollapalooza, Hunter and his goateed Berkeley homeboys—former Primus drummer Jay Lane and saxophonist Dave Ellis—have emerged as the clear punks among their tweedy jazz peers. (Their Blue Note debut, *Bing, Bing, Bing!*, includes a Nirvana cover.) Still, they're just as schooled in the works of Joe Pass and John Coltrane, if a good deal less reverential. Hunter's side project, T. J. Kirk, is dedicated to a typically oddball repertoire: the music of James Brown, Thelonius Monk, and Rahsaan Roland Kirk, often played at the same time. Call it the Gen-X face of jazz. "People my age grew up listening to, like, Bootsy Collins, Led Zeppelin, and Stevie Wonder," says Hunter. "They did not grow up listening to Frank Sinatra singing 'All the Things You Are.'"

Chris Norris



Photograph by George Westcot.

art

Dieter Appelt...Poster Painter

Galleries

Solos

Madison Avenue and Vicinity

Douglas Craft/Gladys Nilsson—Recent abstract paintings that incorporate collage/New etchings by the Chicago artist known for her humorous images of "spaghetti people." Through 9/1. McCarron, 1014 Madison Ave. (772-1181).

Chaim Gross—Fantasy drawings from the sculptor's private sketchbook diaries; through 9/1. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Ray Johnson—A memorial exhibition of collages and mail art, including works on loan from Robert Rauschenberg, James Rosenquist, Jasper Johns, and others; through 8/18. Feigen, 49 E. 68th St. (628-0700).

Batiste Madalena—These original movie posters, made to advertise such silent-screen classics as *Sally of the Sawdust* and *The Road to Mandalay,* were executed between 1924 and 1928 for the display cases of George Eastman's Eastman Theater in Rochester, New York; through 8/18. Hirschl & Adler, 21 E. 70th St. (535-8810).

Arnold Wechsler—Paintings and works on paper that are influenced by the decorative motifs of Moroccan tiles, Mayan friezes, Oriental calligraphy, and Native American art; through 9/12. Barnard-Biderman & Worth, 22 E. 72nd St. (772-2352).

57th Street Area

Tina Aufiero/Karen LaMonte—Recent glassworks by both. Through 8/19. YWCA, 610 Lexington Ave. (735-9781).

Santi Moix—Etchings, woodcuts, and monotypes by a young Spanish artist; through 8/31. Pace Prints, 32 E. 57th St. (421-3237).

SoHo and TriBeCa

Kathy Butterly/Ron Nagle—Small-scale porcelain vessels whose forms suggest organisms in the process of metamorphosis./Selected ceramic works. Through 8/25. Franklin Parrasch, 588 Broadway (925-7090).

Glenn Ligon/Scott Burton—Created in collaboration with the Fabric Workshop in Philadelphia, this series of eight punching bags is the artist's examination of black male identity and the stereotyping of aggression./Sculptures that have not been previously exhibited. Through 8/31. Protetch, 560 Broadway (966-5454).

Jean Lowe and Kim MacConnel—A collaborative installation titled *Bull Story* that is an amalgamation of Lowe's concerns about the impact of civilization on nature and MacConnel's study of the dichotomy between Eastern religious beliefs and Western rituals and traditions; through 9/16. Solomon, 172 Mercer St. (941-5777).

Frank Stella—Prints from the sixties and seventies; through 9/7. Gemini G.E.L. at Joni Moisant Weyl, 375 W. Broadway (219-1446).

Other

Mark Beard—A window installation of two old master-style allegorical paintings that contrast the prevalence of violence and the treasuring of high and low culture in America; through 8/31. Grey Art Gallery, 33 Washington Pl. (998-6780).

Jonathan Borofsky—Two twenty-foot-tall human figures, one painted black and the other white, each of which has a glowing red light in its chest that pulses with the sound of the artist's heartbeat; through 8/19. Grand Central Terminal Main Waiting Room, 42nd St. between Lexington and Vanderbilt Aves. (878-7262).

Hunt Slonem—Paintings of the artist's own exotic birds; through 9/10. Lannon, 530 W. 22nd St. (255-7115).

Richard Tsao—Abstract paintings that are built up with layers of poured paint; through 8/19. The Queens Museum of Art, Bulova Corporate Center, 75–20 Astoria Blvd., Jackson Heights (718-899-0700).

Group Shows

Madison Avenue and Vicinity

Beacon Hill—980 Madison Ave. (734-3636). Paintings and watercolors on the theme of summer pastimes, by Avery, Burchfield, Hassam, Prendergast, Sloan, Stella, others; through 9/16.

C & M Arts—45 E. 78th St. (861-0020). Selected works by Cornell, de Kooning, Diebenkorn, Guston, Kline, Rauschenberg, Rothko, Twombly; through 8/31.

Graham—1014 Madison Ave. (535-5767). Summer show of works by Butterworth, Cotton, Duesberry, Hannock, Santlofer, Schley; through 9/1.

Great Modern Pictures—48 E. 82nd St. (242-2581). Paintings and caseins by David Newton and Barbizon School paintings by Corot, Daubigny, Millet, Rousseau, others; through 9/2.

Murakami—17 E. 71st St. (717-6085). Paintings by the Hungarian masters Istvan Csok, Sir Philip Laszlo, Mihaly Munkacsy, and Sugo Scheiber; through 9/9.

Werner—21 E. 67th (988-1623). Works by Baselitz, Byars, Kirkeby, Lüpertz, Polke, Van Vliet; through 8/31.

57th Street Area

Architectural League of New York—457 Madison Ave. (753-1722). "Kiasma: Working Process," an exhibition of drawings and models of the Helsinki Museum of Contemporary Art by Steven Holl; "Envisioning East New York"; through 9/16.

Fischbach—24 W. 57th St. (759-2345). "Making Waves," with paintings and works on paper by Blaine, Brandt, Dodd, Freilicher, Kraft, Rickert, Sullivan, Wexler, Wilson, others; through 8/25.

French—24 W. 57th St. (247-2457). Paintings of landscapes, interiors, still life, and figures by Atkinson, Bogosian, Dodge, Monafo, Tanis, Zigmond, others; through 8/31.

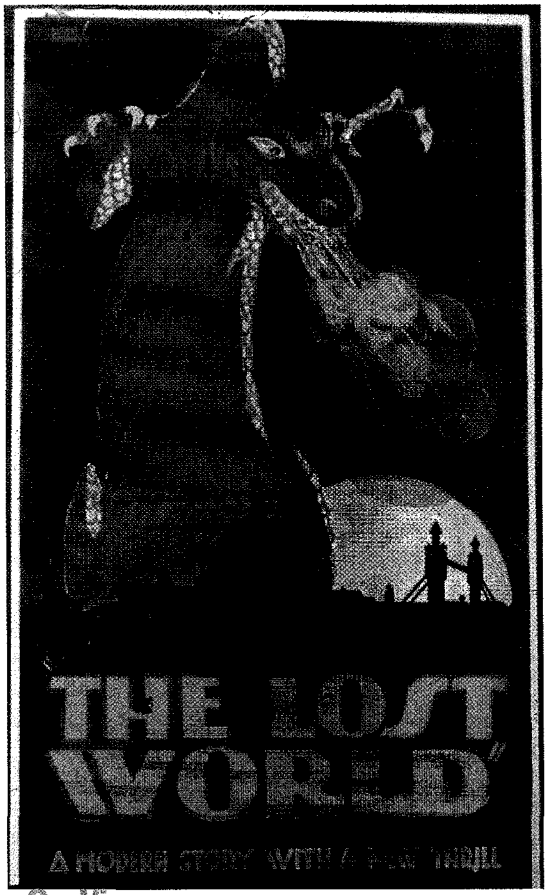
Goodman—24 W. 57th St. (977-7160). Works by Artschwager, Broodthaers, Cragg, Horn, LeWitt, Munoz, Orozco, Richter, Schutte, Strüth, Weiner; through 8/31.

Long—24 W. 57th St. (397-2001). Prints by Boxer, Frankenthaler, Motherwell, Olitski, Pollock, others; through 9/1.

Rosenfeld—24 W. 57th St. (247-0082). Collages by

Ground Rules:

During the summer, galleries are generally open Mon. through Fri., from between 10 and 11 to between 5 and 6.


THE LOST WORLD'
A MODERN STORY WITH A NEW THRILL

On View

Last Picture Show

When it came to advertising the silent movies playing in his own theater in Rochester, New York, camera and film inventor George Eastman wasn't going to settle for the usual mass-produced Hollywood posters. Instead, he entrusted Batiste Madalena, a young local artist, with the creation of one-of-a-kind graphic images. Apparently, Eastman's only stipulation to Madalena, who went on to paint some 1,400 posters between 1924 and 1928—virtually one a day—was that they be readable from passing trolleys. At Hirschl & Adler, 21 East 70th Street.

Bearden, Cornell, Greene, Ossorio, Rauschenberg, Ryan, Tanning, others; works on paper by Fairfield Porter; through 8/25.

Ryan—24 W. 57th St. (397-0669). Homoerotic American art made between 1900 and the present, by Allen, Cadmus, Demuth, Fischl, Hockney, Kent, Rivers, Warhol, others; through 9/16.

St. Etienne—24 W. 57th St. (245-6734). Paintings and drawings by Beckmann, Corinth, Grosz, Heckel, Klimt, Pippin, Schiele, others; through 9/8.

Schmidt-Bingham—41 E. 57th St. (888-1122). Figurative paintings and sculpture by Buck, Neel, Minich, Treiman, Vermeersch; through 8/18.

Spanierman—45 E. 58th St. (832-0208). "Summer Days: American Views, 1850–1940," with paintings by Breck, Duveneck, Hassam, Henri, Prendergast, Ritman, Sargent, Twachtman, others; through 9/1.

SoHo and TriBeCa

Franklin Furnace—112 Franklin St. (925-4671). "Dysfunctional Art," with works by Harmon, Kostelnik, Palmer, Pope; through 8/27.

Ingbar—568 Broadway (334-1100). Paintings, photography, prints, and sculpture depicting New York City architecture, by Chavez, Haas, Lordi, McFarlane, Sokolov, Wilks, others; through 8/25.

Kasmin—74 Grand St. (219-3219). Works by Baechler, McLelland, Nares, Puckette, Rubins, Rule, Schuyff, Sultan, Twombly, others; through 9/16.

Merians—76 Greene St. (334-9099). For the show "Smells Like Vinyl," 150 participating artists, writers, and musicians were asked to make compact disc–size watercolors of their favorite record album covers; through 8/19.

Shapolsky—99 Spring St. (334-9755). Images of animals in paintings and sculpture by Arnold, Carlson, Dodd, Lieber, Pace, Rupp, Sullivan, Winter, others; through 9/23.

The Work Space—96 Spring St. (219-2790). Works that use books as art or as an integral part of the creation of art, by Carroll, Hill, Peterka, Reiner, Sosnowy, Traver; through 9/16.

Other

Brooklyn Bridge Anchorage—Cadman Plaza West, Brooklyn, at the base of the Brooklyn Bridge (212-206-6674). "Art in the Anchorage 1995," features projects by Joan Bankemper, Karen Giusti, Tim Collins & Reiko Goto, Ilya Kabakov, Hope Sandrow, Maura Sheehan, and others; through 9/14.

Long Island University—Brooklyn Campus, Flatbush and DeKalb Aves., Brooklyn (728-488-1015). "Fourth Annual Sculpture Exhibition," with outdoor works by Bjerklie, Brandt, Masters, Neuhaus; through 10/31.

Sculpture Center at Roosevelt Island—Main St., Roosevelt Island (832-4540). Outdoor sculptures by Geller, Jensen, Lesnewski, Nicol, Sussman, Zemel; through 11/15.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500); Wed.–Sun. noon–5; $2 suggested donation. "In Three Dimensions: Women Sculptors of the 90s," features indoor and outdoor works by more than 125 women; through 1/14.

Photography

Benrubi—52 E. 76th St. (517-3766). Works by photographers who have little or no exposure in New York, among them, Arentz, Bamberger, Bitner, Courville, Beahan/McPhee, Wright; through 8/31.

Harold Feinstein—Photographs of New York City buildings taken between 1989 and 1994 whose abstract prisms of shadow and light bring to mind Georgia O'Keeffe's paintings of New York cityscapes; through 9/15. Municipal Art Society, 457 Madison Ave. (935-3960).

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11–8, Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Nagasaki Journey: The Photographs of Yosuke Yamahata"; through 10/1. . . . "*Life:* The Pacific War"; through 10/1.

I.C.P. Midtown—1133 Ave. of the Americas (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "An American Century of Photography: From Dry-plate to Digital, the Hallmark Photographic Collection"; through 9/10. "Eyes on an Era: Photographs by Irving Haberman"; through 9/10.

Pace/MacGill—32 E. 57th St. (759-7999). Large-scale photographs by Cadieux, Close, Coplans, Cox, Hellebrand, Horsfield, Jacobson, Serrano, Sherman, Stivers; through 8/24.

Herbert Matter—Black-and-white photographs from the early thirties that were used for travel posters by the Swiss Tourist Office, and a group of portraits and fashion photographs from the late forties; through 9/2. Staley-Wise, 560 Broadway (966-6223).

Rice—325 W. 11th St. (366-6666). Photographs on the theme of summertime by 32 artists; through 9/9.

Karl Struss—More than 100 photographs of New York City and Hollywood by the last and youngest member of Alfred Stieglitz's Photo-Secession and the first person to be honored with an Academy Award for cinematography; through 9/30. Equitable, 787 Seventh Ave. (554-4818).

JoAnn Verburg—Multi-panel portraits and still-life images that celebrate simple events of everyday life; through 8/18. Mann, 42 E. 76th St. (570-1223).

Witkin—415 W. Broadway (925-5510). Contemporary and vintage prints under eight by ten inches, by Bravo, Courtney-Clarke, Hofer, Starr, Tice, others; through 9/1.

Museums

American Craft Museum—"Marriage in Form: Kay Sekimachi and Bob Stocksdale." Through 10/1. . . . "Junichi Arai: Post-Industrial Craftsman." Through 10/1. . . . "Facets of the Same Nature: A Survey of Contemporary Dutch Ceramics." Through 10/1. . . . "Diane Itter: A Retrospective." Through 10/1. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $3 students and seniors.

American Museum of Natural History—"Art in the Service of Science." An assemblage of works by renowned naturalists and artists (Mon.–Fri. 10–5). Through 12/30. . . . "Botanical Art From the Hunt Institute Collection." Through 1/15. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $6 suggested contribution, $4 students and seniors, $3 children.

Asia Society—"Monkey." Works that depict monkeys, ranging from Indian temple sculptures to Japanese netsuke. Through 9/10. 725 Park Ave. (517-ASIA); Tues., Wed., Fri., Sat. 11–6, Thurs. 11–8, Sun. noon–5; $3, $1 students and seniors.

Bronx Museum of the Arts—"Traces: The Body in Contemporary Photography." Through 9/10. . . . "Artists in the Marketplace: Fifteenth Annual; Exhibition." Through 9/10. . . . "David Padilla Cabrera y Linda Matalon." Through 9/10. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3-9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

Brooklyn Museum—"More Room for a View: Large-Scale Works on Paper." Through 11/5. . . . "Nardo di Cione in Context: Early Renaissance Paintings From the Brooklyn Museum." Through 1/30/96. . . . "The Pictographs of Adolph Gottlieb." The first in-depth examination of the artist's pictographs, a series of paintings dating from 1941 to 1951. Through 8/27. . . . "Dale Chihuly: Grand Lobby Installation." Through 9/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4 donation, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum—"Field for Dreams: An 18th-Century Bedcover." Through 8/20. . . . "Kitsch to Corbusier: Wallpaper From the 1950s." Through 8/20. . . . "Body Language: Jewelry and Accessories From the National Design Museum." Through 8/20. . . . "The Structure of Style: Dutch Modernism and the Applied Arts, 1880–1930." Through 8/20. 2 E. 91st St. (860-6868); Tues. 10–9, Wed.–Sat. 10–5, Sun. noon–5; $3, $1.50 seniors and students; free Tues. after 5.

Dahesh Museum—"Pleasures of Rural Life: Domestic Scenes and Animals in Academic Art." Paintings by Bouguereau, Hunt, Jacque, others. Through 9/23. 601 Fifth Ave. (759-0606); Tues.–Sat. 11–6; free.

Frick Collection—"The Golden Age of Danish Art: Drawings From the Royal Museum of Fine Arts, Copenhagen." Through 8/13. 1 E. 70th St. (288-

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0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Georg Baselitz." A survey of the German artist's paintings and sculpture from the past three decades. Through 9/17. . . . "Josef Albers: Glass, Color, and Light." Through 9/17. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $7, $4 students and seniors.

Guggenheim Museum SoHo—"Dieter Appelt." 8/15–11/5. . . . "Gary Hill." Video installations by the Seattle-based artist. Through 8/20. 575 Broadway (423-3500); Sun. and Wed.–Fri. 11–6, Sat. 11–8; $5; $3 seniors and students.

Jewish Museum—"A New England Wooden Synagogue: Building Temple Israel, Greenfield, Mass." Photographs, drawings, and models illustrating the conceptualization and and design of Temple Israel by architect M. Louis Goodman. Through 1/14/96. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8; $7, $5 students and seniors.

Metropolitan Museum of Art—"The Painted Roundel in the Lowlands: 1480–1560." Through 8/20. . . . "Assyrian Origins: Discoveries at Ashur on the Tigris; Antiquities From the Vorderasiatisches Museum, Berlin." Through 8/13. . . . "Art and Empire: Treasures From Assyria in the British Museum." Through 8/13. . . . "An Ancient Egyptian Bestiary: Animals in Egyptian Art." Through 10/15. . . . "The Architecture of the Metropolitan Museum of Art, 1870–1995." Through 9/3. . . . "Bloom: Fashion's Spring Garden." Through 8/20. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–5:15 (closes at 4:45 between October and March).

Pierpont Morgan Library—"Auld Acquaintances: Famous Music From the James Fuld Collection." Through 8/27. . . . "The Fox and the Grapes: Aesop Through the Ages." Important editions of Aesop's tales, ranging in date from the third century to the twentieth. Through 8/27. . . . "Animals as Symbol in Medieval Illuminated Manuscripts." Through 8/27. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Morris-Jumel Mansion—The oldest remaining house in Manhattan, built as a summer villa in 1765 by Roger Morris, a lieutenant colonel in the British army, and used by General Washington as his headquarters in 1776. 65 Jumel Terrace, between 160th and 162nd Sts., one block east of St. Nicholas Ave. (923-8008); Wed.–Sun. 10–4; $3, $2 seniors and students.

Museum for African Art—"Animals in African Art: From the Familiar to the Marvelous." Through 12/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6. $4, $2 children, students, and seniors.

Museum of American Folk Art—"Victorian Vernacular: The American Quilt Show." Through 9/10. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

El Museo del Barrio—"Reaffirming Spirituality." Works by 34 Latino artists paired with works they selected from the museum's permanent collection. Through 8/13. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5; $4, $2 seniors and students.

Museum of Modern Art—"Artist's Choice: Elizabeth Murray." For the fifth exhibit in this series, the artist Elizabeth Murray selected works from the museum's permanent collection by 70 female artists. Through 8/22. . . . "Selections from the Gordon and Nina Bunshaft Bequest." Through 10/10. . . . "The Human Figure: A Modern Vision." Through 9/26. . . . "Leon Levinstein." Works by this New York photographer known for his images of people and street life in New York, Haiti, Mexico, and India. Through 10/10. . . . "The United Nations in Perspective." Through 9/26. . . . "Video Spaces: Eight Installations." Through 9/12. . . . "Mutant Materials in Contemporary Design." Through 8/22. . . . "Masterworks from the Louise Reinhardt Smith Collection." Through 8/22. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed. $8; $5 students and seniors; Thurs. and Fri., 5:30–8:30, pay what you wish.

Museum of the City of New York—"New York Now: Contemporary Cityscape Paintings." Through 12/31. . . . "Union Settlement Association: 100 Years of Leadership in East Harlem." Through 11/5. . . . "Curating New York: The Legacy of Grace M. Mayer." Through 9/8. . . . "A Century Apart: Images of Struggle & Spirit, Jacob Riis and Five Contemporary Photographers." Through 9/3. . . . "Ladies' Mile: Emporia and Entertainments." Through 10/22. 1125 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Contemporary British Architecture: Recent Projects from the Royal Academy of Arts Summer Exhibition." An overview of current trends in British architecture. Through 9/17. 1083 Fifth Ave. (369-4880); Wed.–Sun. noon–5 (Fri. noon–8, free 5–8); $3.50; $2 seniors and students.

National Museum of the American Indian—Three exhibitions featuring approximately 500 Native American objects from the museum's collection. 1 Bowling Green (668-6624); daily 10–5; free.

New-York Historical Society—"Treasury of the Past." Paintings, sculptures, and historic objects and documents from the museum's collection. Through 9/17. . . . "On the Avenue, Fifth Avenue." Through 9/17. 2 W. 77th St (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

New York Public Library—"Writers in Wartime: Looking at World War II from the Berg Collection." Through 10/7. . . . "What Price Freedom?" A selection of objects from the library's collections that exemplify moments in history when people took great risks to express themselves freely. Through 1/6/96. . . . "The Collecting Adventure, 1895–1995—Part I: Documenting Pop and Avant-Garde." Through 9/1. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.-Wed. 11–6, Thurs.–Sat. 10–6; free.

Queens Museum of Art—"Parthenia." A video and sculpture installation by Margaret Lovejoy on the subject of domestic abuse. Through 9/10. . . . "Live/Work in Queens." Works by eight artists who live or have studios in Queens. Through 10/22. New York City Building, Flushing Meadows, Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3; $1.50 seniors and children.

Studio Museum in Harlem—"From the Studio: Artists-in-Residence, 1994–1995." An exhibition of recent works by Petrona Morrison, Rudzani Nemasetoni, and George R. Smith. Through 10/1. 144 W. 125th St. (864-4500); Wed., Thurs., Fri. 10–5, Sat. and Sun. 1–6; $5; $3 students and seniors.

Whitney Museum of American Art—"Florine Stettheimer: Manhattan Fantastica." A retrospective of paintings by this chronicler of thirties and forties New York intellectual and bohemian life. Through 11/5. . . . "Views From Abroad." The first of three exhibitions organized by directors of European museums that looks at the artistic relationship between America and Europe during the twentieth century. Through 10/1. . . . "Edward Hopper and the American Imagination." An exhibition that explores the artist's influence on American creativity in the twentieth century. Through 10/15. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

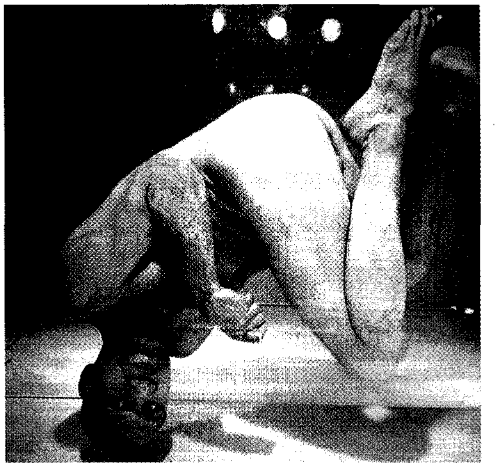
Whitney Museum of American Art at Philip Morris— "Carmen Lomas Garza." Prints and paintings by the Mexican-American artist that celebrate the Chicano community and experience. Through 9/22. 120 Park Ave. (570-3633), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

Swann—104 E. 25th St. (254-4710). 8/17 at 2: "Shelf Sale." On view from 8/14.

Retrospective
Grim and Bear It

Fat and felt, paintings of upside-down heads, notebooks encrusted with tar. No wonder Americans have found themselves alternately fascinated, perplexed, and disturbed by much contemporary German art, in which the very qualities that suggest immediacy—the raw physicality of a material or the freshness of a brushstroke—inevitably hark back to a haunted, unresolved past. And few if any German artists have contributed to this dilemma of perception with the audacity of Dieter Appelt, whose retrospective of photographs opens at the Guggenheim SoHo this week.



Photograph courtesy of the artist/Guggenheim Museum.

Appelt came to art late and with none of the usual credentials—he sang with the Deutsche Oper Berlin for eighteen years before devoting himself to photography at 44—but he had already acquired a taste for the tortured figures of Francis Bacon's paintings and the mystical *aktions* of fellow German Joseph Beuys. What followed, through most of the seventies, was Appelt's almost seamless reworking of the two—photographing himself naked in grotesque, Bacon-like contortions and using Beuys-like sculpture props. There's also a startling resemblance between Appelt's image of himself lying on a cot (1976) and Edward Kienholz's harrowing 1966 sculpture *The State Hospital*. In the end, though, Appelt's borrowings are so obvious and so appreciative of their sources that it's hard not to regard them as homages.

It could be argued that Appelt did not really become a photographer—or a mature artist—until the early eighties. By trading his self-referential tactics for a broader, more scientific approach to the medium—working with multiple exposures, for example—and concentrating on the formal aspects of a picture, Appelt finally takes notice of the world *around* him. And it's not always so bleak.

Edith Newhall

in concert

Latin Jazz...Saintly Strings...Summer Nights

Photograph by Nancy Wegard.

Performance

Spanish Steps

At Lincoln Center's Noche Flamenca, the program leaves room for a little improvisation without forgoing solea, *one of the four essential flamencos, and some age-old* cantes. *Gypsy guitar and can-can skirts add atmosphere, but there's no lambada, and no audience participation—these are professionals.*

Classical Music

Monday, August 14

Poetry and Percussion—The Pregones Theater of the Bronx and Los Muñequitos de Matanzas present an evening of Afro-Caribbean stories, poems, dance (let's rumba!), and song. *Delacorte Theater, Central Park (enter at 81st St. and Central Park West or 79th St. and Fifth Ave.), at 8; free (tickets distributed the day of the performance from 1 to 3 at the Public Theater, 425 Lafayette St.).*

Mostly Mozart—Featuring the Academy of St. Martin-in-the-Fields; conducted by Sir Neville Marriner. *Avery Fisher Hall, Lincoln Center Plaza (721-6500), at 8; $20–$40.*

Tuesday, August 15

Goldman Memorial Band—A salute to Leonard de Paur, featuring the world premiere of "Summer Nocturne" by Walter Skolnik. *Lincoln Center Out-of-Doors, Damrosch Park Bandshell, at 8:15 (875-5108); free.*

Classical Vocal Quartet—Favorites from opera and musical theater. Part of the Juilliard Young Artists Series. *Continental Insurance Atrium, 180 Maiden Lane, at 12:30; free.*

Mostly Mozart—The Academy of St. Martin-in-the-Fields plays an all-Beethoven program; see 8/14.

Wednesday, August 16

Serenata Dominicana—An evening of classical and popular music from the Dominican Republic. *Gramercy Arts Theatre, 138 E. 27th St. (889-2850), at 8; $15–$25.*

Mostly Mozart—The St. Lawrence String Quartet plays works by Mendelssohn, and Schubert. A preconcert recital starts at 7. *Avery Fisher Hall, Lincoln Center Plaza (721-6500), at 8; $15–$28.*

Thursday, August 17

Bargemusic—A candlelight dinner and concert fund-raiser featuring works by Brahms, Bartok, and Dvořák. *Fulton Ferry Landing, next to the Brooklyn Bridge, Brooklyn (718-624-4061 for reservations and complete directions), at 6; $100.*

American Landmark Festivals—Featuring pianist Martha Umstead. *Green Auditorium, 40 W. 68th St. (866-2086), at 1; free.*

Jazz on the Plaza: Just Jammin'—Latin keyboardist Danilo Perez and his group. *Lincoln Center Out-of-Doors, North Plaza, at 6:30 (875-5108); free.*

Mostly Mozart—The Mostly Mozart Festival Orchestra; conducted by Gerard Schwarz. *Avery Fisher Hall, Lincoln Center Plaza (721-6500), at 8; $15–$28.*

Friday, August 19

Deutsche Kammerphilharmonie—Featuring conductor-violinist Jaime Laredo and gypsy singer Ginesa Ortega. *Lincoln Center Out-of-Doors, Damrosch Park Bandshell, at 8:15 (875-5108); free.*

Serenata Dominicana—See 8/16.

Mostly Mozart—The Mostly Mozart Festival Orchestra and the Pro Arte Chorale. *Avery Fisher Hall, Lincoln Center Plaza (721-6500), at 8; $20–$40.*

Saturday, August 19

Latin American Night—The last of the Brooklyn Philharmonic Orchestra's free parks concerts features Paquito D'Rivera and His Quartet, Dave Samuels and the BPO, and guest artist Allison Brewster Franzetti. *Prospect Park Bandshell, 9th St. and Prospect Park West (718-636-4137), at 7; free.*

Mostly Mozart—See 8/18, at 7.

Sunday, August 20

Bargemusic—Works by Brahms, Bartok, and Dvořák. *Fulton Ferry Landing, next to the Brooklyn Bridge, Brooklyn (718-624-4061 for reservations and complete directions), at 4; $23.*

Serenata Dominicana—See 8/16, at 7.

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Dance

Feld Ballets/NY—Performing two programs of original works, including company founder Eliot Feld's first ballet, "Harbinger," on 8/14, 8/15, 8/18, and 8/19 (evening performance). 8/14–18 at 8, 8/19 at 2 and 8; *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

Young Choreographers and Composers from the American Dance Festival—The premiere of specially commissioned modern dance works. *Lincoln Center Out-of-Doors, Fountain Plaza, at 5:30 on 8/16 (875-5108); free.*

Alvin Ailey Repertory Company—Young African-American company dancing works by Ailey and others in the Ailey tradition. *Lincoln Center Out-of-Doors, Damrosch Park, at 8:15 on 8/16 (875-5108); free.*

Chen and Dancers—Modern dance combining Asian cultural traditions and contemporary concerns. *Lincoln Center Out-of-Doors, Fountain Plaza, at 5:30 on 8/17 (875-5108); free.*

Urban Artworks III—The American Dance Ensemble and Mary Bruce Blackburn present two programs, one on 8/17 and 8/18 at 8, the other on 8/19 and 8/20 at 3. *Pace Downtown Theater, Spruce St. between Park Row and Gold St. (201-783-1242); $8–$12.*

Noche Flamenca—*Lincoln Center Out-of-Doors, Fountain Plaza, at 6 on 8/18 (875-5108); free.*

D.C. Mama Africa—Dancing and drumming of Africa. *Lincoln Center Out-of-Doors, Damrosch Park Bandshell, at 8:15 on 8/20 (875-5108); free.*

Pilar Rioja—Engagement extended through 9/20: The renowned flamenco dancer presents the premiere of *Martinete* and other works. 8/14, 8/15, 8/17, 8/19 at 8, 8/20 at 3. *Gramercy Arts Theatre, 138 E. 27th St. (889-2850); $25.*

restaurants

Chilean Shellfish...Muffins...Fresh Ginger

Object of Desire

Sweet-and-Sour Tuna

When a dish reaches critical mass on restaurant menus—as rare seared tuna most certainly has now—ambitious chefs are obliged to create a version that distinguishes itself from the pack. At March (405 East 58th Street), Wayne Nish has done just that, with his thinly sliced bluefin dredged in black and white sesame seeds and layered over caramelized soy, with a garnish of slow-roasted portobello mushrooms, sweet-pea shoots, and young pickled ginger.

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Renaissance—The dining room of Eric Blauberg's grand restaurant in the American Thread Building looks like the monastery of the order of Saint Liberace. Chef Blauberg uses very of-the-moment infusions to create some of the freshest and most carefully prepared food in town. *260 W. Broadway, two blocks south of Canal St. (343-0049). (E) AE, MC, V.*

Arqua—Traditional Northern Italian fare served in a dining room that is as spare and elegant as downtown gets. Watch out—the big guy in the apron is an inspiring tenor disguised as a waiter, and he's been known to break into conversation-stopping song without warning. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday is great. Yes, that was Bruce Weber. *451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.*

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. Pastry chef Lincoln Carson's peppermint bombe provides an explosive close to the meal. *218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef/owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming, narrow booths line the east wall and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Debrosses Street (226-4621). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to re-invent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of classy noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I—M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. Catch the jazz brunch in this cozy dining room every Sunday. *18 King St., at Sixth Ave. (924-3434). (M) AE, TM.*

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

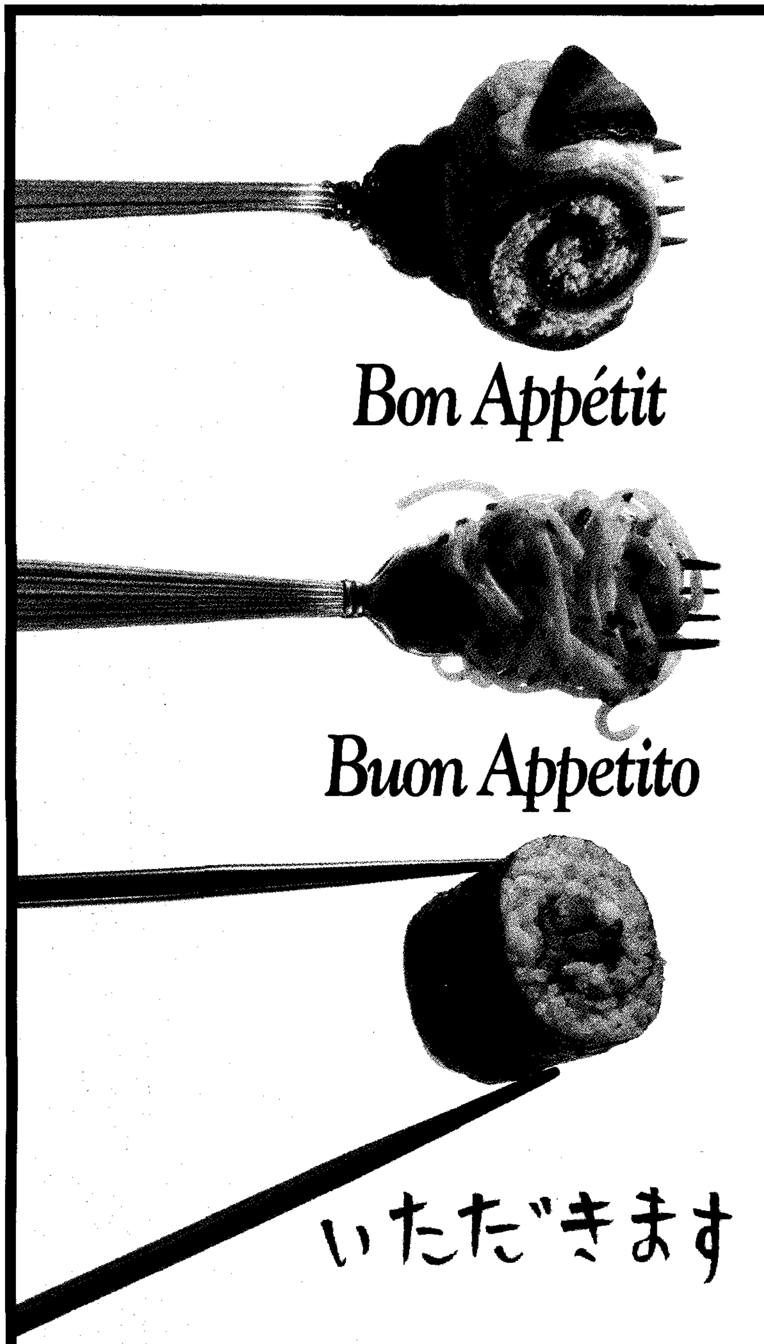
Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photograph by Steven Freeman.



Right now, they could all translate into a big serving of cash.

No matter what your choice of cuisine, choose your Discover® Card to pay for your meal and you could win the $20,000 Grand Prize in our Dine Out/Cash In℠ $150,000 Sweepstakes. And you could win $1,000 or more in our weekly first prize drawings. From August through October, the more you dine out with your Discover Card, the more chances you'll have to win.* And that sounds delicious in any language.

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Lion's Head Restaurant & Bar	212/929-0670
Paolucci's Restaurant	212/925-2288
The Pen & Pencil	212/682-8660
Ronasi Restaurant	212/751-0360
Sgarlato's Cafe	212/619-5226
Vernon's Jerk Paradise	212/268-7020

DINE OUT/CASH IN℠ $150,000 MANHATTAN SWEEPSTAKES

*No purchase or card acceptance necessary. Open to U.S. residents 18 or older who are Discover Card members as of 7/31/95 or who have been sent a pre-approved mailing in connection with this sweepstakes. Void where prohibited. For free entry details and rules, which bind entrants, send stamped, self-addressed envelope, to be received by 11/7/95, to: Dine Out/Cash In Rules, P.O. Box 4238, Blair, NE 68009. Deadlines vary by method of entry from 8/22/95 to 11/21/95.

Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, TM, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. *11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.*

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, 3rd floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the *Peking*, *Ambrose*, and *Wavertree* moored at the Seaport Museum. *Pier 17, 3rd floor (406-1111). (M) AE, CB, DC, MC, TM, V.*

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. *Pier 17, 3rd floor (732-0007). (I) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. *Pier 17 (227-6735). (I–M) AE, DC, MC, V.*

Roebling's Bar and Grill—No view of the bridge designed by the namesake builder, but wood paneling and brass lend old-world charm to this second-floor sea grill. *11 Fulton St., in Fulton Market Bldg. (608-3980). (M) AE, CB, DC, DS, MC, TM, V.*

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, Promenade Level. (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Baby Jake's—If hipster food isn't grilled, it's fried. Try the po'boys. Innovative booth deployment in the front of the room gives you a window view. *14 First Ave., nr. 1st St. (254-BABY). (M) AE only.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M.) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I—M) AE, CB, DC, MC, V.*

L'Udo—This cool, countrified French and Italian restaurant has rough-hewn walls with fascinating frescoes and outdoor seating that welcomes warmer weather. A changing art exhibition is hung on the walls around the garden. *432 Lafayette St. (388-0978). (M) AE, TM.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

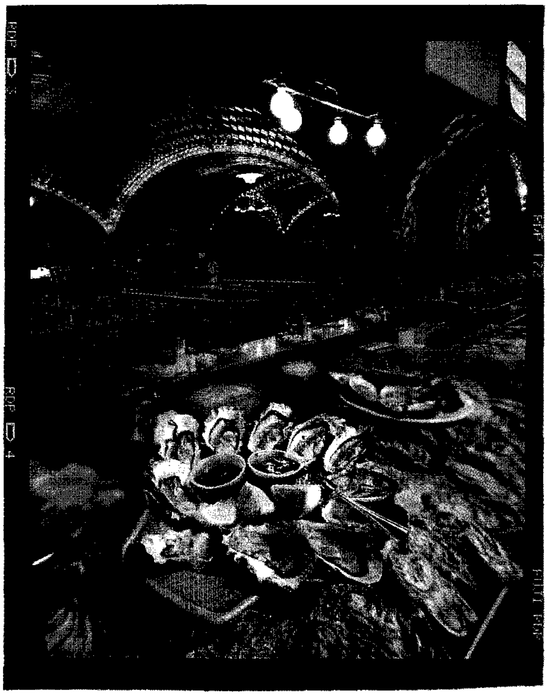
Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great

Restaurants By Executive Order

> You, Mr. President, are the last hope for both Chile and the Oyster Bar.

When Carol Shalaew of the Oyster Bar discovered, earlier this summer, that her usual Chilean oyster suppliers refused to continue their shipments because of bad weather in the southeastern Pacific and the high costs of exporting to the States, she chose not to accept this new set of circumstances and content herself with the dozen or so specimens from North America and New Zealand already on the menu. Instead, she wrote a letter to Eduardo Frei, the president of Chile, in which she called him "the last hope for both Chile and the Oyster Bar" and suggested that "perhaps someone in your cabinet could be of help to us in our quest." And while one might think the head of an earthquake-ravaged South American country might have more pressing concerns than the culinary cravings of a few *yanquis* in suits at Grand Central, four weeks later Shalaew received a call from a leading Chilean oyster producer. "Is it true that you wrote a letter to the president of Chile?" he asked, with some amazement. Subsequently, the Oyster Bar became the only New York restaurant to begin receiving shipments of large, sweet Clarion Cove oysters, similar in taste to the Alaskan Alutiiq Pride oysters from icy waters near the Arctic Circle. (Last week, the restaurant began serving the Chiloe, another Chilean variety.)



Chile is one of only six countries that have memorandums of understanding with the FDA, which guarantee that production methods and cleanliness standards have passed U.S. criteria. South Africa, a country where the oysters are reputedly splendid, hasn't yet received a memorandum of understanding. Predictably, Shalaew doesn't view this as a great obstacle. "I'm going to call Nelson Mandela," she says, "and see if I can get anything done."

Robin Raisfeld

Photograph by Kenneth Chen.

food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I—M) AE, DC, DS, MC, V.*

Jane Street Seafood Cafe—Can you imagine a first-rate seafood grill in the middle of Ohio? That's the feel of this Greenwich Village favorite. Some of the best prepared but least imaginatively presented fish in town—try the pompano whenever it's available. *31 Eighth Ave., at Jane St. (242-0003). (M) ($).*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Mary Lou's—According to the "100 Coolest New Yorkers" ranking in the *Daily News*, hostess/chef/owner Mary Lou Baratta is the fifty-second-coolest person in the city. She runs a cozy romantic spot specializing in seafood. It's hard to be cool before 11 P.M., so Mary Lou's kitchen serves until one in the morning. *21 W. 9th St. (533-0012). (M) AE, DC, DS, MC, TM, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I—M) AE, MC, V.*

Nine Muses Cafe—Cheerful Greek newcomer transforms this corner of the West Village into Mykonos, especially after a glass or two of ouzo. Try the fresh grilled octopus and fish brochettes. *569 Hudson St., at W. 11th St. (741-0009). (M) AE, DC, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like paella with duck as well as a perfectly cooked rack of lamb. *23 E. 22nd St. (228-2200). (M) AE, CB, DC, MC, V.*

Cafe Beulah—Delightful southern specialties prepared by chef-owner and former baritone opera singer Alexander Smalls. Petal-yellow walls and high wainscoting soothe, and wonderfully private banquettes against one wall make dining on sophisticated southern fare a delight. *39 E. 19th St. (777-9700). (M) AE, MC, TM, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Strausman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Live Bait—Southern-style home cooking that sticks to your ribs. Used to be that everyone and his mother had the baseball cap from this joint. Well known for a bar that reminds some of those bright college days. *14 E. 23rd St. (353-2400). (M) AE, TM.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I—M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Avenues (840-6500). (M–E) AE, DC, MC, V.*

Cal's—A converted warehouse in the Flatiron district serving Continental Mediterranean fare in a relaxed, loft-like atmosphere. The bar menu's burger is one of the best. *55 W. 21st St. (929-0740). (M) AE, CB, DC, DS, MC, TM, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro/New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now, the only restriction is the chef's efforts to use organic ingredients. Butter, beef, and crème brûlée abound. Enjoy. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is, you guessed it: Irish. *146 Tenth Ave., at 19th St. (627-3032). (M) V, MC, AE, DC.*

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claims to have the best tiramisu in town, as well as a host of pasta specialties. Try the black fusilli with seafood in a marinara sauce. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance between courses from the Italian and Continental menu. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. *44th St. in the U.N. Plaza–Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.*

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. The dark-wood club ambience draws a well-suited crowd for dinner that stays for drinks at the bar. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, MC, V.*

Cafe Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as *non-expensive midtown gets. In the* loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Denim & Diamonds—Above all else, this countrified dance hall is a destination if you're in midtown and fancy a hoedown. The Texas-style barbecue is there if you work up an appetite. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: the Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reigns to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Oceana—A formal setting and fish-savant Rick Moonen's extensive and excellent seafood menu make this room a favorite for business lunches and romantic evenings alike. *55 E. 54th St. (759-5941). (E) AE, DC, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steak house jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. Wednesday through Saturday there's a carnival-inspired cabaret. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The *dining room serves the most* imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (246-6699). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 9th Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M) AE, DC, DS, MC, TM, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine in a postmodern setting. *145 W. 44th St., in the Hotel Macklowe (789-7508). (M—E) AE, DC, MC, V.*

Cité—An extravagant French steak house, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100/726). (M–E) AE, CB, DC, DS, MC, V.*

Darbar—Indian cuisine fit for a king and an affordable all-you-can-eat buffet lunch seven days a week. *44 W. 56th St. (432-7227). (M) AE, DC, MC, TM, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

La Bonne Soupe—Checked table-

Restaurants

Manhattan Muffins

The enormous, cakey, defiantly non-nonfat muffins at Brooklyn Diner USA (212 West 57th Street) far surpass gustatory expectations set by its theme-restaurant neighbors on the tourist corridor that is 57th Street. Forget you're in a tourist trap, and concentrate on the moist, buttery corn, blueberry, babka, and cinnamon-pecan concoctions.

Photograph by Jennifer Lévy.

cloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theatre district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, TM, V.*

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—Gilbert Le Coze, who died this past summer, influenced a generation of chefs with the way he prepared seafood. His carpaccios used all manner of fish, and his trademark dish of roasted monkfish with cabbage appeared on menus everywhere. But nobody did it quite like Gilbert. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Osteria al Doge—Cheerful restaurant in the Theater District serving fine Northern Italian cuisine, with a menu that includes frito mixto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming, reliable, and comforting. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like raindrops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (246-9201). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

57th–60th Streets

Akbar—Newly renovated, this Indian restaurant is cozy and colorful, with a stained-glass ceiling overhead. Business-minded types abound. *475 Park Ave., nr. 57th St. (838-1717). (M) AE, CB, DC, MC, V.*

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The county's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Tasting With all that fresh ginger floating around his kitchen at Vong (200 East 54th Street), how could Jean-Georges Vongerichten serve mere Schweppes or Canada Dry? His version of ginger ale, so spicy it almost stings, is a sinus-clearing mix of ginger, lemongrass, chili, sugar, and seltzer.

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

The Russian Tea Room—Hollywood's commissary in Manhattan and a Carnegie Hall hangout, too. But does that make staff rudeness obligatory? Stick to the caviar and blinis with icy vodka. And come for tea. Cabaret upstairs. *150 W. 57th St. (265-0947). (E) AE, CB, DC, DS, MC, TM, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern perfectly executed by wunderkind chef David Walzog. Situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Eurotourists. *354 E. 74th St. (249-6619). (M) AE.*

Cafe Metairie—Country French in a rustic farmhouse setting. Blazing fireplace and all . . . *mon cheri*. And, *sans blague*, they have cooing doves. *1442 Third Ave., at 82nd St. (988-1800). (M) AE, MC, TM, V.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.*

China Fun—Bustling noodle house, with authentic Chinese dim sum, seasonal specials, and weekend brunch. Perfectly situated for post-movie dining. *1239 Second Ave., at 65th St. (752-0810). (I) AE, MC, V.*

Ci Vediamo—Almost like two restaurants in one, this Northern Italian has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. *1431 Third Ave., at 81st St. (650-0850). (M) AE only.*

Demi—This brownstone turned restaurant is one of the cozier spots along Madison Avenue. Candles and roses abound. And there's a fireplace for chilly winter eves and an outdoor terrace for balmy summer nights. *1316 Madison Ave., at 93rd St. (534-3475). (M) AE, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

540 Park—Named for its address, this American grill at the Regency Hotel has a soothing atmosphere. Pretty and soft muted colors and décor make this room the ultimate lullaby. *540 Park Ave., at 61st St. (759-4100). (M) AE, CB, DC, MC, V.*

Fork University—Eat at this restaurant's benefit events, like cigar dinners, wine tastings, and singles evenings to support a good cause: financial aid for low-income students at city colleges. Lamb salad, seaweed, and curried coconut fish soup are indicative of the menu's range. *1490 Second Ave., nr. 77th St. (988-5300). (I) AE, DC, MC, TM, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chick-pea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th*

Photograph by Jeff Harris.

St. (223-5656). (E) AE, MC, V.

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccione still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Lex—A spot for ladies who lunch, in exactly the right neighborhood. Lots of comfy food like club sandwiches, pot pies, beef stew, and brownies. *133 E. 65th St. (744-2533). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.*

Mulholland Drive Cafe—A very singles-bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, TM, V.*

Nino's—Elegant Italian with a romantic garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this elegant, muted space. *853 Lexington Ave., bet. 64th and 65th Sts. (517-5780). (M) AE, CB, DC, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Trois Jean—A cozy French bistro, as every corner needs. *154 E. 79th St. (988-4858). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas, classic pastas, and homemade tiramisu. *351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.*

China Fun—Oodles of noodles, every which way, plus dim sum and Cantonese barbecue dishes. Try the Shanghai weekend brunch. *246 Columbus Ave., nr. 71st St. (580-1516). (I) AE, MC, V.*

Gabriela's—Real Mexican, promise. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I—M) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provides a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dali Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch specials make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St (234-6114). (I—M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Ottoman Cuisine—This offshoot of a restaurant in Istanbul serves authentic Turkish fare like creamy tarama, fresh dolma, savory lamb and chicken kebabs, and lamb shank with eggplant and tomato. *413 Amsterdam Ave., nr. 80th St. (799-6363). (I–M) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Rain—Tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like pad Thai, prawn salad, and curried beef. *100 W. 82nd St. (501-0776). (M) AE, DS, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse. Frank Valenza runs a tight ship at this neighborhood American dinner spot. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Santa Fe—If it's not the margaritas, then it's the pink *faux*-adobe walls and desert tones that give this southwestern spot such a soothing feel. One of the quietest Tex-Mex places in the city. *72 W. 69th St. (724-0822). (M) AE, DC, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, TM, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steak house less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75-61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Drive at the East River. (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

the mix

R.I.P. Jerry...Yanks vs. Red Sox

Radio Highlights

Symphony Hall—8/15: Ibert's *Ouverture de Fête* and Flute Concerto and Foss's *Three American Pieces.* 8/16: Marschiner's *The Goldsmith of Ulm Overture,* Haydn's Symphony No. 95 in C, and Pierne's *Concertpiece for Harp in* G. 8/17: Porpora's Cello Concerto in G and Schumann's Symphony No. 4 in D, Opus 120. 8/18: Salieri's Piano Concerto in B flat and Shostakovich's Symphony No. 9 in E flat, Opus. 70. 8/21: Schumann's Overture, Scherzo, and Finale, Opus 52 and Beethoven's Piano Concerto No. 2 in B flat, Opus 19. 8/22: Debussy's *Printemps* and *Images for Orchestra.* 8/23: Haydn's Symphony No. 30 in C, "Allelujia" and Mozzkowski's Piano Concerto in E, Opus. 59. Every weeknight at 8; WQXR, 96.3 FM.

New York and Company—8/14: Jack Newfield on *Only in America;* Jon Alpert and Maryann DeLeo on *High on Crack Street,* a documentary; Sylvia Lovegren on *Fashionable Food;* Eileen Yin-Fei Lo on *From the Earth.* 8/15: Ralph McGehee and Ray Schnitzer on "Spies, Moles, and Double Agents," a film festival at Lincoln Center; David Corn on *Blond Ghost;* Allon Schoener on *Harlem on My Mind;* R.C. Binstock on *Tree of Heaven;* Jim Metzner on *Pulse of the Planet.* 8/16: Senator Al D'Amato on *Power, Pasta, and Politics;* bass-baritone Simon Estes; John Harvey on *Living Proof.* 8/17: a panel of New York screenwriters on their craft; Delia Ephron on her novel *Hanging Up;* Richard Whelan on his biography of Alfred Stieglitz; Larry Linville on his role in *Travels with my Aunt.* 8/18: Steve Post on comedy; Howard Lieb on *The American Comedy Box, 1915-1994;* open phones. 8/21: Carl Hiaasen on his new novel *Stormy Weather;* Gene Jankowski on *Television Today and Tomorrow;* 8/22: James Simon on *The Center Holds;* Winston Groom on *Gump & Co.* 8/23: Richard Lederer on the English language. 8/24: Harold Brodkey on his novel *Profane Friendship.* 8/25: William Safire on his novel *Sleeper Spy;* Peter Fonda and Michael Almereyda on *Nadja;* open phones. Every weekday at noon; WNYC, 820 AM.

Sunday Night Opera House—8/20 at 8: Handel's *Alcina.* With Joan Sutherland, Teresa Berganza, Monica Sinclair, Luigi Alva, Graziella Sciutti, Mirella Freni, Ezio Flagello, and the London Symphony Orchestra. Conducted by Richard Bonynge. WQXR, 96.3 FM.

Casper Citron—8/26 at 10 p.m.: Mayor Giuliani on the accomplishments of his administration and the drop in crime; Michael Blakemore on his novel *Next Season* and his film *Country Life;* Lucy Kavaler on *Heroes and Lovers;* Lowell Dingus and Ralph Applebaum on the fossil-halls renovation at the American Museum of Natural History. WOR, 710 AM.

Saturday Afternoon at the Opera—8/19 at 1: Leoncavallo's *La Bohème.* With Bruno Pratico, Martha Senn, Mario Malagnini, Jonathan Summers, Silvano Pagliuca, Pietro Spagnoli, Romano Emili, and the Orchestra and Chorus del Teatro La Fenice. WQXR, 96.3 FM.

Tribute

The Dead

What did the Deadhead say when the acid wore off? This band *sucks*! So goes an old joke that's getting more mileage than usual since Jerry Garcia died last week. Indeed, despite his horde of admirers, Garcia was also a man who never had to worry about universal adoration. Most of us couldn't disassociate the era in which the band was formed from its music; or couldn't reconcile the inherent contradiction between playing at the first Human Be-In at Golden Gate Park in 1967 for free and grossing $52 million last year, including profits from the sale of tacky rock-and-roll paraphernalia like T-shirts, dog collars, and mouse pads; or were just naturally suspicious and fearful of large cultlike followings of preternaturally happy, patchouli-scented people. But what went generally unrecognized was the fact that although Garcia accepted his demigod-like status, he was never comfortable playing the role. In fact, he felt ambivalent about the unconditional love they smothered him with. When asked once what he thought of the Deadheads and their ardor, all he could manage was a measured "It's hard not to like people who like you."

Photograph by Miles Beck/LGI.

Garcia, who was named after Jerome Kern by his musician father, seemed genuinely to be in it for the music. In spite of his serious decade-long health problems and hospitalizations for exhaustion and substance abuse, he had an endless enthusiasm for playing live and playing often. He relished the challenge of playing with jazzmen like David Murray and Ornette Coleman and had unlikely admirers, including Elvis Costello, Tipper Gore, Senator Patrick Leahy, and Massachusetts governor William Weld. Garcia's ideal weekly schedule, he said, would be to play a couple nights with the Dead; a couple nights with his pet project, the Jerry Garcia Band; and a couple nights of bluegrass.

It's unfortunate that he will be remembered far more as a sixties lifestyle avatar (and nineties ice-cream flavor) than as the imaginative, boundary-breaking musician he was. "If it wasn't for all the cultural baggage that comes with the Grateful Dead," Costello once said to Garcia, "and also if you were Norwegian or something . . . you'd be regarded as a sort of super jazz band." **ROB PATRONITE**

Fairs and Festivals

South Street Seaport Arts and Crafts Summer Spectacular—8/19-20: More than 160 crafts artisans have been selected to exhibit their work on the Seaport's Pier 17. You'll find jewelry, clothing, leather, wood, glass, ceramics, candles, and toys, and there is no admission charge. Fulton and South Sts.; 11 A.M. to 7 P.M.

Recorded Music

***Kids: Original Motion Picture Soundtrack* (London)**—Ditching the standard formula for teen-film soundtracks—left-of-the-dial hits with a dash of adolescent rebellion—this one offers a vision that's as stark and idiosyncratic as the director's. Most of it comes from the Folk Implosion, whose leader Lou Barlow (of the indie-rock band Sebadoh) keys off the cinematic portrait of doomed urban youth by weaving violins, distortion, thrashy guitars, and somnambulant funk beats into a haunting landscape—at turns prettily desolate or nightmarishly violent. The cultish indie-savant Daniel Johnston contributes two daffy ruminations on "Casper," the film's inebriated moral center, while the rap group Lo-Down and punk band Slint each offer a different flavor of urban-youth angst. Although it's hardly the stuff Manhattan skatekids are cranking in their boom boxes, this music does suggest the chilly inner lives of the film's characters. In fact, the only gesture that doesn't fit comes in Sebadoh's "Spoiled," whose lovely Greek-chorus lament mourns lost innocence with a sorrow Clark never even hinted at. A soft-spoken, casually chilling record. CHRIS NORRIS

Various Artists *KCRW Rare on Air, Volume 2.* (Mammoth)—Since 1979, the L.A. station KCRW has been host to some 300 luminaries of hip at its

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Solutions to last week's puzzles

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live-in-the-studio coffeehouse "Morning Becomes Eclectic," arguably the best radio program in the country. Here's the sequel to last year's long-awaited best-of from those sessions—in which Beck, Leonard Cohen, X, and others yelped and declaimed over the airwaves—and, though it doesn't have quite the star power of *Volume 1,* there are still plenty of wonderfully revealing moments. Our local avant-rock band Cibo Matto construct an utterly transporting bit of techno-dream-pop right before your ears; Tanya Donnelly coos a lovely acoustic performance of a rare B-side; Bettie Serveert jangle a stately "Palomine"; and Vic Chestnut wails a grimly gnomic folk song. The Cranberries play their first L.A. date live on the air, World Party plays their first new song in three years, and Joni Mitchell, J.J. Cale, Lloyd Cole, and Jackson Brown all give their two cents. Throughout there's a freshness and vulnerability to these live performances that's all too rare in this digital, 24-track age. Even Phillip Glass sounds casual. C. N.

The Written Word

Carl Hiaasen—8/21 at 7, reading from and signing his new novel *Stormy Weather.* Partners & Crime, 44 Greenwich Ave. (243-0440); free.

Francine Prose, Tom Disch, John Ashbery—8/23 at 6:30: Reading from their work as featured in the summer issue of *The Paris Review.* George Plimpton is the evening's host. Barnes & Noble, 160 E. 54th St., at Third Avenue (750-8033); free.

Sports

Curse? What Curse?—Since the All-Star break, a combination of the Yankees' playing up to their potential and the Red Sox' playing down to theirs has put New York within striking distance of first place. And as anyone who knows anything about baseball knows—ask Wade Boggs; hell, ask Bill Buckner—the BoSox have a certain talent for letting things fall apart come the fall. The good news is, knuckleballer and Cy Young Award candidate Tim Wakefield is not scheduled to pitch in the series. The bad news is, after that initial post-break letdown, the Red Sox have roared back, matching the Yankees victory for victory. Even if the Yanks end up sweeping the series, they won't have any time to celebrate—the California Angels, who with the reacquisition of Jim Abbott have four lefty starters to neutralize the Yankees' left-handed bats, are coming to town. Believe the hype: In five short months, the Angels, picked by many to finish last, have gone from overachievers to serious contenders to AL powerhouse, with the second-best record in the league. Credit hitting coach Rod Carew, whose former no-name charges—centerfielder Jim Edmonds, Gary DiSarcina (who recently suffered a season-ending injury), and onetime Yankee prospect J. T. Snow—have become All-Stars overnight. At Fenway Park: Mon. and Tues., 8/14 and 8/15, at 7:05; Wed., 8/16, at 1:05. At California: Fri., 8/18, at 10:05; Sat., 8/19, at 11:05; Sun., 8/20, at 4:05.

If You Could Be Like Mac—Just for a moment pretend you're Mets G.M. Joe McIlvaine. *You've just traded your franchise players and bankable stars for a bunch of minor leaguers. What are you going to do next?* You answer: (a) Well, it ain't go to Disney World; (b) Give money back to season-ticket holders; (c) Dream it's 1985. Definitely (c). *If* Jason Isringhausen is the next Tom Seaver (or Dwight Gooden, 1985's next Seaver, let's not be picky), *if* Rico Brogna is a slugging, *young* Keith Hernandez, *if* Carl Everett, or Alex Ochoa, or Chris Jones, becomes the next Darryl Strawberry, if Jeff Kent is Howard Johnson . . . scratch that, then you have roughly the building blocks you had in the early eighties when you were laying the foundation for a championship. Your Triple-A roster is well stocked with prospects, enough to groom some as future Mets and to trade some for other prospects or youngish veterans to complete your championship team. After all, you've done it before. At Shea Tues. and Wed., 8/15 and 8/16, at 7:40 vs. Montreal. Fri.–Sun. vs. Los Angeles. 8/18 at 7:40. 8/19 at 8:05. 8/20 at 1:40.

Flagrantly Foul—Buck Williams vs. Michael Jordan: Who would *you* put your money on? How about Williams and Charles Smith vs. Jordan and Patrick Ewing in a little game of two-on-two? How about Williams, Smith, and union executive director Simon Gourdine against Jordan, Ewing, and super-agent David Falk three-on-three? The "deal" that the seemingly lame-duck players union reached with the NBA last Tuesday still needs to be ratified in votes to be held 8/30 and 9/7, when the players will also vote on decertification. According to Jeffrey Kessler, the lawyer representing the rebellious faction led by Jordan and Ewing, the deal "will be rejected by a majority of the players." Supposedly, more than 200 of the 400 union members are siding with Michael-Patrick-David, which would be enough to decertify the union and reject the deal.

Tours

The South Village—8/19 at 1: See the area south of Washington Square, including the Charlton–King–Van Dam historic district, and learn about its history as a working-class neighborhood, a bohemian quarter, and an Italian settlement. Meet near Liberty Travel, at the southeast corner of Fifth Avenue and 8th St. Reserve at 989-2456; $12.

Cruising the Thimbles—8/20, 8:30 A.M. to 7:30 P.M.: Visit the Thimble Islands off the Connecticut shore and learn about their eccentric millionaire owners. The tour also includes a stop at Stony Creek, a New England village. Call 996-1100 for information and reservations; $75.

The Homes of Mark Twain and Harriet Beecher Stowe—8/23, 8:45 A.M. to 7 P.M.: The 92nd Street Y has organized this visit to Nook Farm, Connecticut. See Louis Comfort Tiffany's handiwork in the place where Twain wrote Tom Sawyer and Huckleberry Finn, and then tour the Harriet Beecher Stowe House—a nineteenth-century "cottage." Call 996-1100 to register; $60 fee includes admission to the houses.

Online

Bob Davies—Executive Director of Exodus International—a ministry to those "leaving a homosexual lifestyle," will be the featured guest of Christianity Online. Bring the term "delusional" out if you join the chat on America Online: 8/14 at 9 P.M.

Pauley Shore—Chat with Mr. MTV himself on totally America Online: 8/14 at 10 P.M.

Dawn Steele—While a studio boss in Hollywood, she helped to redefine the role of women in the entertainment business. "For Women Only" is a new weekly forum that she hosts every week on America Online (women only, duh): 8/15 at 10 P.M.

Summer Movie Chat with Jack Kroll—The *Newsweek* arts critic will respond to questions about this summer's box office hits and misses. On Prodigy: 8/16 at 10 P.M.

Make the Internet Work for You—Dave Taylor, Internet business consultant author of "Creating Cool Web Pages" and co-author of "The Internet Business Guide," will be joined by *Business Week's* John Verity, information-management editor and author of the *Business Week* cover story "Doing Business on the Internet." Together they will answer questions about doing business on the Internet on America Online: 8/17 at 8 P.M.

Norma Kamali—Join one of the all-time fashion greats on America Online: 8/17 at 9 P.M.

MeatMen—Offensive punk/rock band whose most recent albums, "Studpowercock" and "Crippled Children Suck," were neither commercial nor critical successes. Big surprise. Catch them on SonicNet's web site (http://www.sonicnet.com) for a live chat session: 8/16 at 9 P.M.

Michael Jackson—*Savoir faire* he's everywhere. America Online, CompuServe, Prodigy, Sony Online (their web site), and MTV will all be hosting a multimedia simulcast during which the freak of pop will answer questions from the curious. All three services: 8/17 at 10 P.M.

Conferences usually last one hour. Send comments or suggestions to: runnette@emedia.net

Kids

Blue Ribbon…

Children's Events

"Fairy Tales With Strings"—Internationally known puppeteer and storyteller Vit Horjes uses two-foot-high hand-carved wooden puppets a century old to tell stories he remembers from his youth in Prague. A cast of kings, clever village maidens, witches, and spirits consorts on the puppet stage. 8/20 and 8/27 at 3. Home, 145 Ave. of the Americas, just south of Spring St. (647-0202). $7 for adults, $4 for children.

County Fair—Blue ribbons go to the longest zucchini, the swiftest pig, the tastiest pies, and the best airplane flinger at the sixteenth annual **Richmond County Fair.** Children can ride on ferris wheels, ponies, and carousels; when they're tired of that, they can settle down to make beaded friendship bracelets and spin-art pictures. Look also for beekeeping demonstrations, model-railroad displays, and antique firefighting equipment. 8/19 and 8/20 from 11 to 7. Located at the former College of Staten Island, Sunnyside Campus, off the Staten Island Expressway, 715 Ocean Terrace, Staten Island (718-351-1611). General admission is $6; $3 for seniors and children ages 6 to 16.●

Olé!—Traditional Spanish-gypsy dancing and classical-guitar music is presented at Noche Flamenca for kids as part of **Lincoln Center Out-of-Doors,** 8/17 at 10:30 at the Fountain Plaza; rain date is 8/18. Carla and Company, from Dance Place in Washington, D.C., perform modern dance for children at the Fountain Plaza 8/20 at 1; rain date is 8/21. For further information about these and other events in the festival, call Lincoln Center Out-of-Doors Hot Line (875-5108).●

Horse Sense—Mounted-police officer Patricia Earle and her horse are at the **Staten Island Children's Museum**'s "A Horse of Course" workshop to show and tell about their work together with the New York City Parks Department, 8/19 at 1:30 and 3; raindate is 8/26. Current exhibits at the museum include Block Harbor, Bugs and Other Insects, Wonder Water, and Adventures in Three Dimensions. 1000 Richmond Terrace, Staten Island (718-273-2060). Admission is $3.25 per person. ◉

Talk of the Town—Hear Julie Della Torre and Carol Lewis tell fables at the **Hans Christian Andersen Statue,** penned by H.C.A himself. 72nd St. and Fifth Ave. in Central Park. Appropriate for children 5 and up. 8/19 at 11. Stories are also told in Central Park sandboxes from 67th St. to 110th St. every day of the week. Stories star knights, witches, fairies and giants. Look for schedules posted on playground bulletin boards.●

BUSYTOWN—Explore the richly hectic world of Richard Scarry—familiar from books and children's television shows—where kids learn how things work in BUSYTOWN, and our town too, by cooperating with one another and turning cranks, weighing merchandise, and operating cash registers. The exhibit is at the **New York Hall of Science** through 9/10. Museum hours are Wed. through Sun. 10 to 5. Flushing Meadows Corona Park, Queens (718-699-0005). General admission is $4.50, $3 for children (ages 4–15) and seniors; Wed. and Thurs. 2-5 P.M., admission is free.

Featuring Felines—African drummers, stilt dancers, and children whose faces have been painted parade in honor of all kinds of cats during Purina Big Cats Weekend. Volunteers tell about the speed of cheetahs and the majesty of lions; a storyteller tells African feline folktales. 8/19 and 8/20 from 11 to 4. **The Bronx Zoo,** 185th St. and Southern Blvd., Bronx (718-220-5100). General admission is $6.75, $3 for seniors and children ages 2 to 12.◉

Post-prehistoric—Now it's your plastic *Tyrannosaurus rex* toys that are outmoded—the dinosaur skeletons have been artfully cleaned, relit, and, in some cases, completely reconfigured since we last saw them in 1992. **American Museum of Natural History,** Central Park West at 79th St. (769-5100). Hours are Sun. through Thurs. 10 to 5:45, Fri. and Sat. 10 to 8:45. Suggested donation: $3 children, $4 students and seniors, $6 others.

Big Bugs Invade Bronx—Children can run underneath herds of 25-foot ants. Bugs and beetles—all fashioned from tree saplings, vines, and bark by sculptor Dave Rogers—prowl the **New York Botanical Garden** through 10/2. Tues. through Sun., and Mon. holidays, from 10 to 6. 200th St. and Southern Blvd., Bronx (718-817-8700). Admission is free for children under 6, students and seniors $1, others $3.

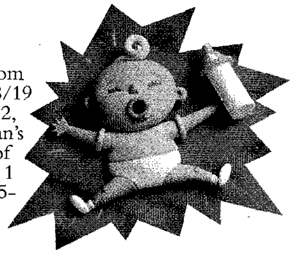
Hook Line and Sinker—Borrow a bamboo pole to fish for largemouth bass, catfish, golden shiners, and bluegills in Central Park's Harlem Meer. Free live bait is given out, too, or biscuit-dough bait if you prefer. Afterward, release the fish. Daily except Monday, 11 to 5. **The Charles A. Dana Discovery Center,** 110th St. near Fifth Ave. (860-1370). ●

Fire!—"Reflecting Reality: Toys, Lamps, and Lanterns From the New York City Fire Museum" is on view through 9/15, Tues. through Sun. 10 to 4 and Thurs. evenings to 9 in July and August. **PaineWebber Art Gallery,** 1285 Ave. of the Americas, bet. 51st and 52nd Streets. ●

Bookish—Look at artists' books and at sketches and mock-ups that show the book-making process. Then make a book of your own with materials provided. The exhibit, "Children's Books by Artists," is at **Printed Matter** through 8/26. Hours are Tues. through Fri. 10 to 6, Sat. 11 to 7. 77 Wooster St. (925-0325).

Underground Railroad—*Ride With Me to Freedom,* a musical based on the story of Harriet Tubman, is performed by **Queens Children's Theater,** for ages 6 and up. Sat. and Sun. at 2, through 8/20. 256-21 Union Turnpike, Queens (718-343-1052). General admission is $6, children and seniors $5. Reserve.◉

How It All Began—*Indian Radio Days,* an original comedy-drama with music—performed by the WagonBurner Theater Troop of Iowa City, Iowa—offers the history of the universe as told by Native Americans. After the hourlong presentation, the cast takes questions from audience members. 8/19 and 8/20 at noon, 2, and 4. Smithsonian's National Museum of the American Indian, 1 Bowling Green (825-6922). ◉●



Small Wooden Boats—Grown men can be relied upon to sail elaborate miniature yachts in Central Park's **Conservatory Water** on summer weekends and entertain the rest of us in the process. The pond, between 73rd and 75th Sts., east of Fifth Ave. and west of the Ramble, is also well-suited for children's boats on strings and remote controlled power boats. Miniature yacht races are held on Saturdays starting at 10 A.M.●

Tennis Anyone?—Children can book court time or tennis lessons at 60 sites around the city, mostly in schoolyards organized by **The New York Junior Tennis League** (718-786-7110). Sign up on site for clinics; parental permission slips are required.●

Family Bird Watching Club—The Harlem Meer and North Woods in the extreme northeast corner of Central Park is an extraordinarily beautiful setting. Birds like it too. Bring children and binoculars, if you have them, and learn to identify birds by sight and sound. Keep a nature journal. The club meets every Saturday from 11 to 1 at the **Charles A. Dana Discovery Center**, 110th St. nr. Fifth Ave. (860-1370).●

Red Light—Free clinics given by Central Park Skate Patrol volunteers instruct both adults and children on how to come to that all-important stop on in-line skates. Volunteers wear red shirts with white crosses. Children ages 6 and up; must wear wrist guards and helmets to participate. Sat. and Sun. from 12:30 to 5:30, weather permitting. At 72nd St., both east and west entrances to Central Park.●

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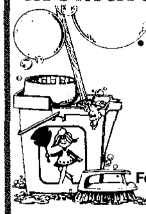

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Gay Woman—44, seeks lover/possible mate. I am an attractive, accomplished, feminine, well-educated (grad degree) professional, financially secure (six-figure income plus trust fund), literate (Proust to The Bell Curve), well-traveled (have lived in both London and Paris and have visited over 20 countries), vivacious, fun-loving, articulate, bright (IQ 150), with a great sense of humor, love of laughter and zest for life. My major passions are for the arts (card-carrying member of the Met, the Frick and MOMA), from Beethoven's Fidelio to the Ghent altarpiece and the Temple of Poseidon at Sounion, and for adventures in the great outdoors (biker, blader, sculler, skier, sailor). I am blessed with a great body (size 6; aerobics and/or weights every day), have a Social Register Yankee Wasp background - and have yet to meet my match. She doesn't need to be my perfect mirror image, but she should be 37-48, athletic, adventurous, fun, attractive, successful, self-assured, classy, bright, caring and emotionally available. She should also be able to point to at least one successful, reciprocal, monogamous, reasonably long-lasting relationship in her past as evidence of capacity for true intimacy. No serial daters or toxic bachelors. Oenophile a plus. Dinner at a four-star restaurant, on me, for winner of write-in. Photo please. 2017 ✉

Latin Ex-Model—Beautiful, 30s, talented professional, elegant, nonsmoker, sensitive, fun-loving, good cook, divorced. Seeks destiny mate - MD or successful, caring man. Phone/note/photo helpful. 8999 ✉

Pretty Artist/Designer—Into computers and the Internet. Warm, bright, witty, slim, athletic Jewish woman, 36, 5'2". Seeks very smart, playful, vivacious, fit Jewish man, 34-44. Photo. 2058 ✉

Busy, Artsy Exec—Seeks culture buff with fun-loving outlook, sense of humor - likes sports, travel, adventure. 30-45. Note/photo. 2016 ✉

Male MD Seeks—Beautiful, progressive, 30-45 soul/sail mate to share medical/nautical adventure. Photo/note. 8894 ✉

Old-Fashioned Girl—42, high energy, high achiever, 5'7", attractive, slender, athletic, well-educated, comfortable at black tie and picnics, looking for terrific man who's not commitment-shy - for wonderful future together of adventure, romance, laughter and sharing. Please be financially and emotionally secure, honest, generous, caring, intelligent, and have a positive outlook on life. Note/phone/photo appreciated. 2052 ✉

You Won't Find This Gentleman—At a bar or dance. I hold doors open for ladies, and love to surprise with flowers just to see your face light up. I'm charming, affectionate and warm, witty and creative. Young, trim, mid 50s. Want to meet very attractive lady, 43-52, 5'5"-5'10", with similar qualities. Note and recent photo a must. 2037 ✉

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Handsome, Successful And Fit Italian—37, seeks spicy, 23-30, (212) lady, fit, for romance. Photo. POB 1671, NYC 10159

Attractive Younger Man—35, bright, sensitive, sexy, seeks very sensuous, much older woman, 47-62, for fun, frolic and intimacy. Note/photo appreciated. 2071 ✉

Middle-Aged Male—Said to be handsome, seeks to indulge personable, pretty young woman in the good life. Long-term relationship sought. You should have a taste for the exotic. Please send photo and phone to 8933 ✉

Smart, Sexy, Executive Recruiter—40s, single and free, loves life - seeks tall, polished senior executive man with romantic heart, for whatever happens if the chemistry is right. Note/photo. 2032 ✉

Gay White Female—35, doctor, feminine, slender, attractive, witty, fair and kind, seeks insightful femme with a good heart, able to communicate feelings and ready to commit. 2036 ✉

Madcap Sorbonne MA and JD, 30—Zany zazou jitterbugging woman, intellectual, ultra-cool, alluringly provocative, Jewish, sophisticated tastes in the arts and eclectic music, loves European lifestyle. Seeks male needle in haystack, professional, ambitious, intelligent, cool, kissable and cuddly, bookish yet ballsy, un-politically correct. Let's make hay to sow a beautiful life. Photo please. 8880 ✉

Irish/Catholic?—33, very handsome, blond/blue professional, never married/no baggage. Financially/emotionally secure, athletic, in excellent shape, with a great sense of humor, with a personality to match. Looking for an attractive, fit, easygoing woman, no head games, 20s. Note/photo optional. 2059 ✉

Beautiful 5'9" Blond—Jewish female MD, 40, slender, mom of one, loves dancing and exercising. Seeks caring, nonsmoking, in-shape, Jewish professional male, 40s. Photo helpful. 8995 ✉ ☎

Born Abroad But Not Yesterday—Sexy, stylish, athletic, creative semitic punster seeks worldly droll gent, 50 plus, for urban adventures/romantic escapades. 2020 ✉

Wanted: First-Class Wasp Guy—50s-64, by warm, lovely, pretty, petite, blond, blue-eyed lady. Note/photo. 8978 ✉ ☎

Have Herpes?—I'm Italian-American, an established executive, mid 50s. If you're a white female, 40-50 - I'd love to meet you. Note/photo/phone. 2041 ✉ ☎

Sensual, White Professional Male—Early 40s, seeks smart, pretty woman in 20s or 30s, for fun, sports, culture, and maybe the real thing. 8914 ✉ ☎

Quintessential Nice Girl—With a little gypsy in my soul. Pretty, independent white female, 32, with offbeat sense of humor and loving heart. Enjoys all things artistic, holistic health, personal growth, city lights and the outdoors. Seeks bright, centered, playful, marriage-minded, 30-something, single white male to cuddle up with for life. Note/photo. 2027 ✉ ☎

How Oxymoronic:—A personal ad!?! I think I'll just write a private note to 7 million people. Here goes: I'm 43, Jewish, Ivy grad, passionate right-brainer (left brain by day). Seeking creative woman, fit and independent, for romance, humor and seriousity in the long term. Write or E me at JDVIS@AOL to get more personal. POB 513, NY, NY 10159

Physician—49, attractive, seeks slender, much younger, affectionate female to move to Washington D.C. Photo. 8993 ✉

A Rare Gem—Slender, classy, tender-hearted, pretty widow, 53 years young, seeks kind, tolerant, upbeat gentleman who enjoys dancing, theater and the finer things in life. Note/photo. 2065 ✉ ☎

Handsome, Successful Jewish Male—Professional, 34, 5'9", 165 lbs. Seeks slender female (not necessarily Jewish), who enjoys life in the city, day trips, convertibles, sporting activities, animals, laughter and romance. 2055 ✉ ☎

Petite Blond, 32—Attractive white female, seeks reasonably attractive, nonsmoking white male, 35-45, who likes intelligent, independent-minded, sensitive, nurturing women. Be sincere and financially secure professional (preferably in the entertainment industry). Bio. 2026 ✉

Vivacious, Warm, Fit—Female JD seeks bright, happy, honest guy (40-55), for friendship and love. Photo/note. 2013 ✉

Tall, Beautiful European Exec—Warm and gentle, seeks handsome and witty gentleman, 6' plus, for caring relationship, 40-55, nonsmoker. Picture please. 2054 ✉

Pretty, Educated, Cultured—Green-eyed, 30, 5'6", slender, Ivy League. I love travel, adventure cycling, literature, the arts... And you? Photo. 2076 ✉

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Gay White Male—41, Latin looks, slim and HIV-negative. I'm affectionate, discreet and don't smoke, drink or do drugs. Seeking romance with a white, kind man of any age over 45. Bookworms, chubbies or homebodies are welcome. No Village types please. 8922 ✉

I Want It All...—But you can start with a little Hershey's kiss. Strawberry blond, gym-trim chocoholic, 32 - loves to laugh, dine, dance, theater, travel, music and more!! Seeks tall, handsome, physically fit, Jewish professional male with a quick wit and warm heart, to share or distract me from my passionate addiction. Photo a must. 2070 ✉ ☎

Together, Happy Woman—Who has her head on straight, 52, Jewish, nonreligious, successful career, tennis player, responsible, honest and fun-loving, seeks down-to-earth man. 8902 ✉

Diving Buddy/Sailing Crew—Companion sought by legally separated Jewish male, 49, fit, nonsmoker, nonreligious, gourmet vegetarian, cautiously adventurous. Loves theater, music, opera, biking, circus, museums, travel, life! Seeking uncomplicated, fit, independent, relaxed lady, 35-45. No promises, but let's get wet together. Swap photos/letters. 8989 ✉

Sensuous, Sincere, Sophisticated—Very attractive former model with MA degree, 5'7", slender, blue-eyed blond - and bright too, with good sense of humor. Witty and warm, successful Jewish career woman with eclectic interests, mid 50s, seeks professional gentleman of quality for friendship and more. 8997 ✉

If You See The Funny Side Of Life—This very attractive, mid-30s, single, white Jewish female is for you. Looking for attractive, successful, tall, caring, all-around great guy, 30s-40s. 8895 ✉

Blond, Beautiful, Loving Widow—Wants an educated, cutlured man; healthy, loving senior citizen with passion for life and slow kisses. Photo, note, please. Westchester. 2079 ✉

Gay, Sensual, Good-Looking, Trim—Male, 47, seeks Mr. Right. Loves ocean and fireplaces. Photo! POB 36, FDR Station, NY, NY 10150

Unclaimed Prize:—Fashion industry vice president. Great mind, great legs. Very chic. Very sexy. Very ready to commit. Loves live music, lofty conversation, laughter, spa vacations, Manhattan. Seeks handsome, successful man, 33-43, with substance, style and a desire to express his true personality. Photo. 2015 ✉

Seeking Intelligent Man With Dog—Attractive 40s female wants you. 2072 ✉

Auburn Beauty—40s, slim, loves city life, slow dancing, laughter and falling in love, looking for male counterpart. 2021 ✉ ☎

NY State Of Mind—South Florida transplant, single Jewish male, 36, surgeon, secure personally and financially. I'm seeking my match to share my desires and dreams. She is 24-34, warm, caring, athletic, adventurous, beautiful, sensuous, daring, ambitious, desirable and more! Are you willing to relocate for the man of your dreams? Please send note/photo. 8984 ✉

Wanted: Italian-Irish Man—With traditional values and nontraditional ideas - also: bright, genuine, 40s, professional. No Republicans need apply unless willing to convert. Striking redhead with award-winning smile awaits. Note/phone/photo. 2031 ✉

Petite, Curvy—28, blond, green-eyed professional who enjoys music, running, cooking, dining, good books and the Yankees, seeks professional, 40 and under, nice guy with brains, to share a few Bass Ales, laughs, maybe more. Note with photo preferred. 2024 ✉ ☎

Take A Chance—41-year-old, divorced, childless, Manhattan professional woman would like to meet a warm, witty, intelligent professional man who can see beyond an exterior that is very attractive but is not at ideal weight. I've finally accepted that I can be attractive yet not thin - can you? I'm 5'7", size 16, well-educated, bright, outgoing - love theater, music, travel and my pets. I'm Jewish, but you don't need to be. Note and photo. 2063 ✉

Manhattan And LI Attorney—Beautiful Jewish female, 33, slim, 5'4", seeks professional, nonsmoking Jewish male for forever. Note/photo a must. 2053 ✉

Serious Yet Humorous Man—Jewish professional, nice-looking, 6', slim, 53, who is witty and bright, seeks a warm, caring, attractive woman (late 30s-40s) who sincerely desires a man (husband). Note/photo, please. 2042 ✉

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8/28	FALL FASHION	8/21	8/15
9/11	FALL PREVIEW	9/4	8/29
10/9	HOME DESIGN	10/2	9/26
10/30	HOLIDAY FOOD & FUN	10/23	10/17
11/20	ISLAND TRAVEL	11/13	11/7
12/4	CHRISTMAS GIFTS	11/27	11/21
12/25	YEAR-END DOUBLE	12/18	12/12

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P.O. Box 4600
New York, New York 10163-4600

NJ Beauty—Sensuous, successful and classy, seeks handsome, smart, kind and funny professional man, 33-52. Passions include the beach year-round, the excitement of NYC, and warm nights by a roaring fire. Note/phone/photo. 2023 ✉ ☎

Ripe Tomato—Seeks hot pastrami on rye - no ham, no baloney, 55 plus. 8981 ✉

Handsome, Energetic—Quality professional male, 44, seeks a lady of grace, insight, intelligence...and who is family-oriented. Photo/note. 2010 ✉

Handsome, Successful, Confident—38 years old, outdoors type, with old-fashioned values, seeks slender, attractive woman, 25-35, nonsmoker, to share everything from the great outdoors to great restaurants. Please send letter and photo. 2080 ✉

Warm And Witty—Relationship-minded West Side professional, 27, seeks dynamic, sophisticated, fit mademoiselle for fun/romance. Photo preferred. 8991 ✉

Greek Goddess—Who likes to exercise her mind and her body (30), seeks honest, happy, healthy (30s), tall, good-looking, educated professional (like me!) for relationship with potential. Photo/info a must. 8998 ✉ ☎

Angel Sought—18-25, who believes that spiritual and physical beauty can only be preserved by adhering to the rigoristic holy concept of marriage of the prophet Jeremiah, found in Plato's Laws viii 839-842. To qualify, see Lev. 21:13, only Old Testament believers or Jewish. 2062 ✉

Looking For Best Friend, Confidant—And more - very attractive, successful female exec, 41, Catholic, family-oriented. Loves the beach, music (from Luciano to Bruce), laughter...life's simple pleasures. Looking for like-minded man, 40-50, for friendship, love, etc. Note and photo, please. 2039 ✉

Nice Guy—Warm, sincere, well-educated, attractive, successful professional, 44, 5'8", with good values and varied interests, seeks a sincere, attractive, intelligent, marriage-minded woman. Photo, if available. 8996 ✉

Brighton Beach, Brooklyn Boy—Intelligent, inquisitive, Jewish, young 37, 5'1", 125, with slight visual impairment, seeks bold, bright lady, 25-40, for laughter, love and long life. Note/phone to: 2014 ✉ ☎

Gorgeous Former Actress—50ish, vivacious, would love to meet tall gentleman, 50-60, who loves theater and life in general. Photo a must, please. 8990 ✉ ☎

Check out
New York Magazine's
Assortments section
on page 92.
It's where the action is!!

Who/Whom—Thin, blond, stylish, sensual, pretty single mom, 40s, with a very successful creative business, wide-ranging interests in art, music, fiction, film, politics and sports, and a fairly cool life, wishes to warm it up with a fit, funny, handsome, cerebral, passionate, highly accomplished, very secure professional man. Single dads fine. Note/photo appreciated. 2007 ✉

Not Just Another Pretty Face—Jewish, white female, 64 - looks much younger, refined, intelligent, vivacious, great smile. Seeks warm comfortable man, 60+, over 5'10", who is waiting for a hug. 2008 ✉

Very Pretty Attorney—Petite with great smile, seeks Jewish male, 35-45, for fairy-tale ending. 2056 ✉ ☎

Gay White Male—Healthy professional, 55, 5'8", hazel eyes, gray hair, super person, East Sider, seeks healthy white man for lasting friend, plus. P.S. Replies from previous ad lost. Please respond again. 8982 ✉ ☎

Fabulous At 40—5'5", slim head-turner with spirit, confidence and class. Almost have it all - two great kids, success in business, happy home. Seeking successful, attractive, above-average man. Send photo/letter, please. 2018 ✉

Gay Jewish Female—Truly attractive, sophisticated, very successful, feminine, late 30s. Warm and caring, smart and sensual. Seeks equally dynamic woman with wit, class and style. Intrigued?... Let's discuss! 8987 ✉

Gay Jewish Woman—Very pretty, mid 30s, tan and toned, centered, successful. Loves romance, laughter, good conversation. Seeks beauty with brains, exciting, sexy, romantic, successful. Note/photo. 2081 ✉

It's The '90s—Meet me on the Internet and have a "virtual relationship". Nah! - Go for the real thing. Handsome, refined, successful, secure professional gentleman in early 40s, living in Westchester. Loves the country, enjoys the city, believes life is meant to be lived as a "duo" not a "solo". Seeks an attractive, intelligent, sensual and compatible woman to share diverse and eclectic interests. You won't be bored. You may even catch a star. Note/photo. 2047 ✉ ☎

Very Attractive—Personable, educated, cultured, fun, no-nonsense, Russian-born Jewish, 31, seeks mature, aware, accomplished, physical, good man to love - and more. Letter/photo. 8986 ✉

Physician, Jewish, 43—5'6", handsome, slim, Kosher (you need not be, but only have an open mind about it), kind, gentle, down-to-earth...seeks bright, attractive, professional Jewish female forever-after. Photo/phone/note, appreciated. 2019 ✉

Great Sense Of Humor—Handsome TV producer, 35, tall, athletic, seeks very pretty, slim and successful woman to share romantic dinners, beach and serious relationship. Photo please. 2085 ✉

Vivacious, Stylish, Slim Blond—MBA, 40, cultured, traveled, fun-loving, old-fashioned, big heart. Seeks Cary Grant in spirit, 35-50. Note/phone. 8920 ✉ ☎

Handsome 27-Year-Old MD—Good build, enjoys the arts, fine dining, working out - looking for single Jewish female with similar interests, for possible relationship. Note and photo. 2034 ✉

Fun Guy Seeks Serious Relationship—Single Jewish male, nonsmoking, professional, 28, 6'1", fit, gentlemanly, honest, artistic, lovable, likes running, hiking, old movies, long walks and museums. Seeks single Jewish female, nonsmoker, 24-32, with similar interests. Note/phone. 2075 ✉ ☎

Cultured, Fun-Loving—Financially secure lady, 50s, seeks fit, youthful and aware male, to 65, to share Manhattan pleasures and beaches surrounding my Caribbean villa. 2068 ✉ ☎

Single White Female—Attractive, intelligent Rubenesque lady seeking energetic, sophisticated man of the world with humor, 49-60. 2077 ✉

Businessman—43, white, tired of game-playing, enjoys traveling, dancing, sunsets, romantic settings, suburbs. Seeks honest, slender, petite woman, 30-39, for marriage. Photo/phone. 2009 ✉

Appealing LI Female—Slim, 49. Seeks professional, down-to-earth male, 48-55. Enjoys movies, walks, concerts, pizza, Mad Magazine, NY Times crossword. 2060 ✉

Very Pretty, Slim Brunette—35, warm, well-educated. Loves arts, beach, dancing. Seeks fit body/mind, warm professional man, 33-45, for serious relationship. Note/photo/phone. 2057 ✉

Looking To Share Life's Adventure—Warm, attractive, passionate, creative, evolving professional woman - loves music, the outdoors, films, art, NYC, serious walking, gardening, cooking and sailing. Seeks tender, bright, expressive, witty, playful mensch, 43 plus, with integrity and a heart of gold. 2048 ✉

Sophia Loren Looks—Elegant, 38, multilingual, Jewish, cultured, educated, caring - seeks successful man. 2046 ✉

Unique Woman—Attractive, full-figured Catholic professional, 5'2", with sensual green eyes, seeks relationship with sincere, passionate white male who is open, honest and ready to share an exciting journey. Note/photo preferred. 2033 ✉

Handsome Jewish JD—6', 31, athletic and down-to-earth, seeking that special woman, 25-33, to share laughter, romance, and the future with. Note/photo/phone, please. 2073 ✉ ☎

Smart, Silly, Sassy—Female, 38, seeks musical, marriage-minded muse. 8974 ✉ ☎

Very Successful Investment Banker—47, male - seeking female JD, MD or accomplished financial professional. 8992 ✉

Chemistry—Attractive, fit, 5'3", 108 lbs, 40s, white female seeks attractive, fit male, 40-55, lasting relationship. 8976 ✉ ☎

Falling For Each Other—35, Jewish, single male MD, surgeon specialist, 5'11", handsome, athletic, warm heart, warm smile. Looking for upbeat, slender, wonderful woman in 20s-early 30s, to share life. Phone/photo. 8979 ✉

Gay Male—35, 5'6", UK-born Indian, management consultant, good looks, great sense of humor, seeks all-around good guy, similar age, human race. Motown lover a plus. Photo appreciated. 2045 ✉

Open-Minded Gentleman—Creative bent, seeks attractive female companion, 40s-60, with gray or white hair, denture wearer preferred, must be centered, good sense of humor. 2061 ✉ ☎

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Seeking Emotionally And Esthetically—Evolved man. If are a mensch and enjoy Shakespeare, Seinfeld, dancing, sailing, gardening, exploring...please respond to this dynamic, attractive professional woman. Nonsmoking (50-65). Note/photo/phone. 2012 ✉ ☎

Blue Eyes, Boyish and Early 50s—Is looking for a bright, thin soul mate. She has a sense of humor and a spirit of adventure. Photo a must. 8980 ✉

Professional Female Singer—62, blond, healthy. Seeks wise, happy man. 2028 ✉

Welcome To My Ad—Cute guy, 35, green eyes, brown hair, into rock, sports, books - seeks 27-33, fit, poetic, free-spirited woman to share the ridiculous and sublime. Note/photo/phone. 2030 ✉

Literate Aerobics Chick—Seeks gorgeous, urbane gym-dandy. Pix. 2069 ✉

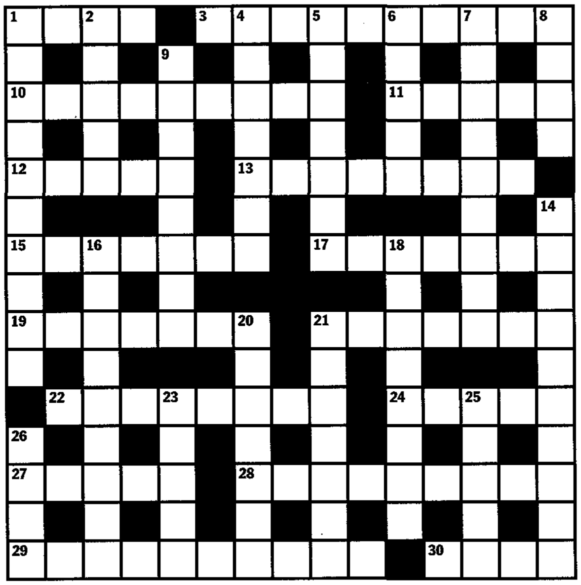
"Relationship Of Convenience"—Me: gay white woman, 37, attractive, professional, very feminine, 100-percent closeted. You: gay white man, handsome, masculine, professional, also totally closeted. We: fool the world. 2050 ✉ ☎

Nature-Loving Lady—Fit, attractive, NYC mental-health professional, 39, loves to work out, hike, hang out with my dog; enjoys city, sea and country. Seeks compatible, relations-friendly, fit man, 35-50, with smarts, humor and heart (children okay). Photo, please. 8994 ✉ ☎

Beautiful Chinese Professional—Petite, warm, caring, sincere, bright. Seeks calm, very successful man, 38-50. 2064 ✉ ☎

'Sunday Times' of London Crossword

ACROSS
1 Firm about the centre. (4)
3 Just three required to illuminate the yard? (10)
10 Collisions after dark, with birds. (9)
11 It's divine getting tucked into trifle and a sweet drink. (5)
12 Boy seen to bowl a hoop. (5)
13 Mice race off with it? (3, 5)
15 A Titian reframed—a sprightly queen. (7)
17 Short cut for the beach. (7)
19 Wealthy, but has lost a million, lacking in vision? (3-4)
21 Noisy disapproval of demand for corporal punishment? (7)
22 Donkey runs around with badgers. (8)
24 Bird getting to point, after storm. (5)
27 Arctic expedition not right, to find desert plants! (5)
28 I'm one involved with cost. (9)
29 Goes round on tip-toe and tries toe up-turned. (10)
30 Cutting the enthusiast? (4)

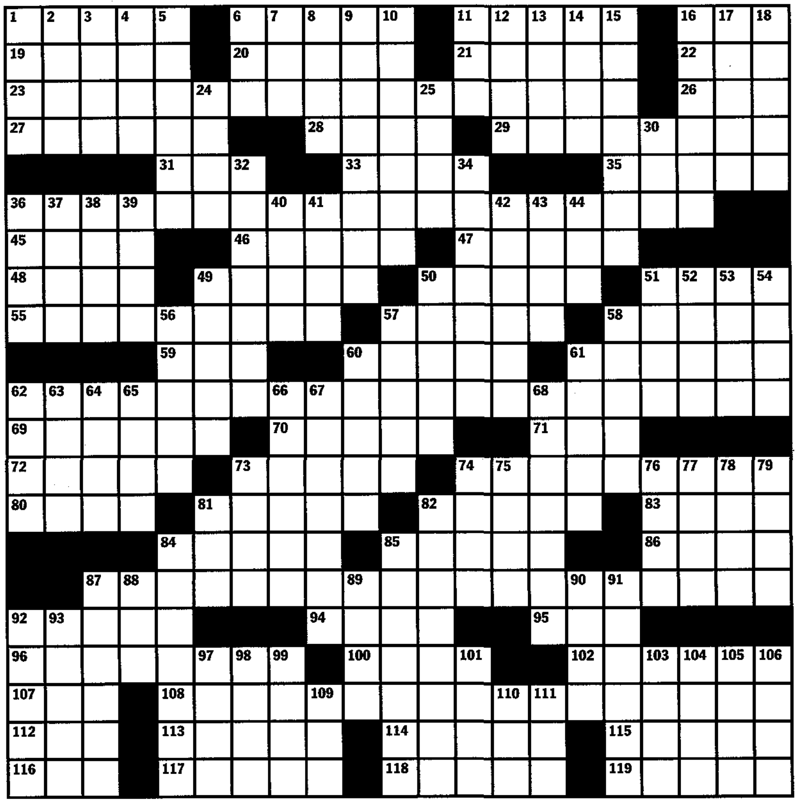


DOWN
1 Regret mixing iron tonic with tea say? (10)
2 Unusually large but stately. (5)
4 After last of tobacco, air can circulate in clay pipe.(7)
5 Trying out old beds? (7)
6 At home, better half is put down. (5)
7 Called in London park to get a plant. (9)
8 Where those for the ferry were always late. (4)
9 A lawyer to represent neat Tory. (8)
14 Capital footwear. (10)
16 Traced one review of entertainer. (3-6)
18 Buy gold each side of the island—not on the beach. (8)
20 Minority protest is despatched after a day. (7)
21 Figure out there's an animal in this large chest. (7)
23 The last word, in Paris. (5)
25 Declare nothing when caught in a trap. (5)
26 Search begins, with vessel, for fish. (4)

'Noah's Troubles: II': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 Recoils
6 Jellied side dish
11 Fortune card
16 Casino transaction
19 Verbose
20 One of the Muses
21 Spirit: Sp.
22 Implement for Bunyan
23 What the cow lacked that made her moody
26 Trash cache
27 Harasses
28 Utah ski resort
29 Levelheaded
31 Chicken —— king
33 Fleming and Hunter
35 Cove
36 Why the ark had damage
45 Brooklet
46 Heckle
47 A natural, at craps
48 Enraged
49 Pub portions
50 —— as a fiddle
51 Pitch in
55 Drinks
57 Fernando's farewell
58 Weird
59 Buckeyes' school letters
60 Passion
61 Rowing
62 What the lizards were apt to do
69 Soul singer Franklin
70 Poe's middle name
71 Never, in Nuremberg
72 Kayak
73 Also known as
74 More than unpleasant
80 Dark-hued: poetic
81 Feeling of fellowship
82 Natural talent
83 Gouda's competitor
84 Suspect's out
85 Jazzman Eubie
86 Bolognese painter
87 Why Noah couldn't catch the wildebeests
92 "Godfather" author Puzo
94 Not this
95 A film Joanne
96 Arithmetic homework
100 "God have mercy on such ——"
102 Ready for cultivation
107 Writer Anaïs
108 Why Noah had to watch the bears
112 Topsoil
113 Computer key
114 Muffed it
115 "The Lady ——"
116 Actress Irving
117 Adjudges
118 Oboes, clarinets, etc.
119 Dorks

DOWN
1 Mop the deck
2 Watering need
3 State flower of Tennessee
4 Brink
5 Branch of grammar
6 Pershing's troops: abbr.
7 —— Lanka
8 Guinea pig's kin
9 Neapolitans, e.g.
10 Kind of lens
11 Sigma's follower
12 No ifs, ——, or buts
13 Hitchhiker's hope
14 Prophetic sign
15 Act of twisting
16 Talk baby talk
17 Napoleon's punishment
18 Doctrine
24 Capri or Man
25 Armored vehicle
30 Fountain-pen filler
32 Neighbor of Guadeloupe
34 Legislative meeting
36 River feeder: abbr.
37 Engage workers
38 Ht. above sea level
39 Ye —— Curiosity Shoppe
40 Walking stick
41 Dirt-road hazards
42 Disfigure
43 Hertz rival
44 Up to now
49 Turkish title
50 Item supplemented
51 Wife of Zeus
52 "CHiPS" star Estrada
53 Salesman's goods
54 Cribbage pieces
56 Author Mazo de la ——
57 Regions
58 Gone from the plate
60 Relieve
61 Wickerwork twig
62 Defensive spray
63 Many a Muslim
64 Relative of bingo
65 British prep school
66 California Beach
67 Snob
68 Where the shortstop plays
73 Idi of Uganda
74 King Harald's father
75 Phony
76 Vassal's acquaintance
77 Brainstorm
78 Movers' trucks
79 Throw off, as fumes
81 H.S. math
82 Table utensils
84 Chose for parenting
85 Less cautious
87 Cognac, for one
88 Sight a gun
89 Defrost
90 Geologic time spans
91 Deanna of '30s movies
92 High-I.Q. clique
93 Adage
97 Like the Texas star
98 Tivoli's Villa d' ——
99 Appear to be
101 French I verb
103 "Rule, Britannia" composer
104 TV's Perry Mason
105 Bent the truth
106 Partner of odds
109 Voiced hesitations
110 See the preacher
111 Commercials



Solutions to last week's puzzles appear on page 78.

Assortments

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MARY ANN MADDEN #829

NEW YORK MAGAZINE COMPETITION

ER—This series, based upon the Spielberg film about a lovable alien visitor, has its main focus on the little fellow's trip to the hospital . . .

The Bridges of Madison County—They live quietly here, in a California community unlike those in the more famous Marin, but they're a close family. Neighbors, in fact. Lloyd filmed *Sea Hunt* here. It marked the debut of his young and soon-to-be-fabulous sons. This intimate glimpse . . .

Above, misconceptions. Competitors are invited to invent the first sentences of a review (play, book, film, or the like) based upon ignorance or sloth.

Results of Competition 826, in which you were asked for conversation starters.

Report: Honestly, you guys. What range. Prozac, stock-market advice, zipper dilemmas, total ignorance of the Trial, lotteries, *Ebola*/leprosy, quoting competition entries (separate stories), and celebrity sightings. Problem: the nether-nether land between come-on and off-put—hazy terrain between this comp. (conversation starters) and the opposite, stoppers. General rule: Asking about an operation is for this, telling about one is for the other. How was the cruise, by the way? Love your hat.

First Prizes of two-year subscriptions to *New York* to:

"Internet? What's an internet?"
Trudy Drucker, River Vale, N.J.

"Is that hair?"
Bernadette Huvane, N.Y.C.

"Is that a baby?"
Tim Hanley, N.Y.C.

"Bob Dole is Jewish."
A. Shulman, Sarasota, Fla.

Runner-up Prizes of one-year subscriptions to *New York* to:

"No, it's not chicken. Guess again."
Jeff Tenzer, N.Y.C.

"Hello, Ms. Dolan? I was wondering if you might be free for dinner tonight to discuss becoming the assistant editor of my new magazine, *George*."
Joanne Dolan, Sommerville, Mass.

"And what do you think about Call Waiting?"
Diane Moritz, Southampton, N.Y.

"Are you a real doctor or one of those Ph.D.'s?"
Selma Ellis, Glenview, Ill.

And Honorable Mention to:

"Our special today is the O'Grady survival platter."
Joseph Lannon, San Jose, Calif.

"If they make D.C. a state, where will they put the capital?"
Patricia O. Simmons, Louisville, Ky.

"The ball grazed the back of the line, Mr. Tarango."
Douglas Monaghan, Floral Park, N.Y.

"I saw the second-worst thing in the history of television last night."
Nadeen Thomas, Bronx, N.Y.

"Can you die from eating too much soap?"
Britt Savage, N.Y.C.

"What time is the next subway due?"
Larry Snyder, Delray Beach, Fla.

"You may not agree with everything Rush Limbaugh says, but you must admit he's cute."
Roy H. Millenson, Bethesda, Md.
similarly: John Falxa, N.Y.C.

"Well, I see you two have really hit it off. David is a psychiatrist, darling."
Yossi Levine, Woodside, N.Y.

"Twenty bucks says Bismarck's the capital of North Dakota."
David G. McAneney, Paoli, Pa.

"I've never seen such an insect in a co-op apartment."
Ed Altman, N.Y.C.

"Is your comfort food microwaveable?"
Karen Fridenti, Melville, N.Y.

"Sheila moved out."
Craig Wolfson, Harrisburg, Pa.

"There's really no such thing as a *perfect* stranger."
Charles Lubetkin, Springfield, N.J.

"Admitting you're a millionaire can be anathema."
Jan Leighton, N.Y.C.

"Are you really getting the same care in an HMO?"
Irwin C. Gerson, N.Y.C.

"Is your significant other online?"
Phyllis Wilson, Huntington, W. Va.
sp. ment.: Margaret D. Dale, Longmeadow, Mass.

"It's 10 P.M. . . . "
Seymour Levy, Woodmere, N.Y.

" 'JOHN 3:18' . . . well, there's an unusual lapel pin."
Mitchell A. Kopnick, Oak Park, Ill.

"Is there an ashtray?"
Jean Ann B. Abuhove, Albuquerque, N.M.
sp. ment.: Marilyn Napier, Los Banos, Calif.

"Would you fellas mind showing me how to operate this teller machine?"
John C. Foshee, Austin, Tex.

"Your husband left twenty minutes ago."
The 400 Group, Beachwood, Ohio

"Care for a truffle? My dog digs them up."
Elaine Stallworth, Willow Grove, Pa.

"A friend offered me his houseboat anchored at the Île St. Louis for all of August, but I don't know, without someone to share it with . . ."
James Elward, N.Y.C.
sp. ment.: Joe Glick, Lauderhill, Fla.

"Did Ravel write *Bolero*, or is it the other way around?"
Phil DiMaggio, Barton, Vt.

"They're an endearing breed, but so prone to spontaneous combustion."
Wenzez Jones, N. Hollywood, Calif.

"Oh, damn, a run—when I was a man I never had to worry about such things."
Mark D. Kirstein, N.Y.C.
sp. ment.: O. M. Neshamkin, M.D., N.Y.C.

"Al D'Amato just bought a co-op in my building."
Mike Olton, Los Angeles, Calif.
similarly: Tess Hopkins, Seattle, Wash.

"There's this new drug for infants that doubles their chances to get into the Ivies."
Joel Frome Crystal, Scarsdale, N.Y.

"Your salad is moving."
Annette Kallett, Buffalo, N.Y.

"Take, like, *Harlot's Ghost*—does anyone ever finish any of his novels?"
Frank Klick, Muscoda, Wis.

"Thanks for holding my place in line."
Corin Graf, Austin, Tex.

"Good weather for the Astros' home game tonight, huh?"
Tom Frenkel, Sunnyside, N.Y.

"Do you know what time it is in Prague right now?"
Dorothea Scher, N.Y.C.

"Is it all right to wear Rollerblades with black tie?"
David Chasman, Beverly Hills, Calif.

"Didn't I see you on *America's Most Wanted*?"
Robert D. Levine, Woodside, N.Y.
sp. ment.: Bill Muzma, Cary, N.C.

"I'm sorry, I have nothing smaller than a thousand-dollar bill."
Stan Hanowitz, Lake Success, N.Y.

"My spies tell me in the spring collection Calvin is showing the Wonderjock."
LaRue Watts, N.Y.C.

"Excuse me, but you're stepping on my invisible friend's foot."
Elizabeth Danoff, N.Y.C.
sp. ment.: Gene Schinto, Greenwich, Conn.

"You're my new best friend."
Kate Campbell, San Francisco, Calif.

"I won't wear anything with the designer's name on it."
Mitzi Marks, Princeton, N.J.

"Daddy? Oh, he buys stocks and does those silly takeover things, but I'm not supposed to talk about it."
Thomas F. Barton, N.Y.C.

"Do you suppose Native Americans have a no-smoke-signals section?"
Helen Rosenbaum, N.Y.C.

"Settle a bet—is *weird* spelled *ei* or *ie*?"
Deirdre Ledwitz, Port Washington, N.Y.

"Can you recommend a cause that will command the respect of my foundation?"
Martha Berzon, Deerfield, Ill.

"Last night I dreamed I went to Manderley again."
Leonard Drum, N.Y.C.

"If these are the nineties, what will the next decade be called?"
Richard Fried, Brooklyn, N.Y.

"I didn't think you could get pardoned for that."
Allan G. Sperling, Rye, N.Y.
similarly: Dan Steinbrocker, Los Angeles, Calif.

"The only guy I've ever loved is Herbie, my cat."
Pamela Blake, Brooklyn, N.Y.

"That wasn't your car my daughter backed into earlier this evening, was it?"
Louis Phillips, N.Y.C.

"You would make a great father—are you registered with a sperm bank?"
Bettina Van Dyck, Englewood, N.J.

"You'll never guess who sat next to me on the flight from L.A."
Candy Zakrzewski, Kearny, N.J.

"Excuse me—do you realize that you are exhibiting the classic symptoms of Klopman's disorder?"
Louis B. Raffel, Northbrook, Ill.

"I just got back from a nude ranch."
Cassie Graizzaro, Spring Valley, N.Y.

"Why do so many of your neighbors have their houses up for sale?"
Scott Brandsen, Zeeland, Mich.

"Do you know anyone who wants to date me, a successful Jewish professional who's sincere and fun-loving?"
Marcia Waldman, Great Neck, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS IF POSSIBLE, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 829, *New York* Magazine, 755 Second Ave., New York, NY 10017-5998 or sent via e-mail to 71154.3014@compuserve.com. It must be received by August 25. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the September 25 issue. Out-of-town postmarks are given three days' grace.

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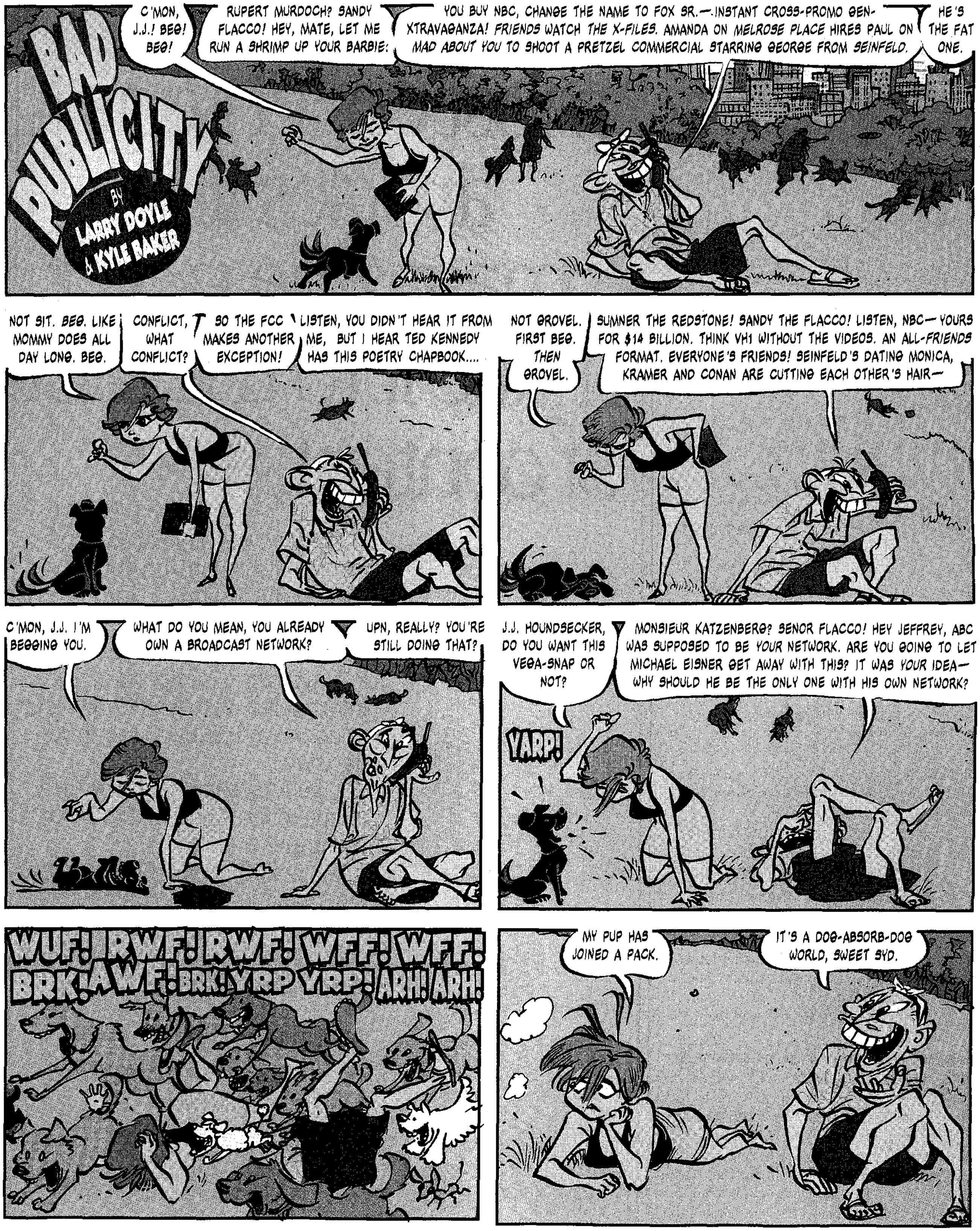

BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
C'MON, J.J.! BEG! BEG!
RUPERT MURDOCH? SANDY FLACCO! HEY, MATE, LET ME RUN A SHRIMP UP YOUR BARBIE:
YOU BUY NBC, CHANGE THE NAME TO FOX SR.—INSTANT CROSS-PROMO GEN-XTRAVAGANZA! FRIENDS WATCH THE X-FILES. AMANDA ON MELROSE PLACE HIRES PAUL ON MAD ABOUT YOU TO SHOOT A PRETZEL COMMERCIAL STARRING GEORGE FROM SEINFELD.
HE'S THE FAT ONE.
NOT SIT. BEG. LIKE MOMMY DOES ALL DAY LONG. BEG.
CONFLICT, WHAT CONFLICT?
SO THE FCC MAKES ANOTHER EXCEPTION!
LISTEN, YOU DIDN'T HEAR IT FROM ME, BUT I HEAR TED KENNEDY HAS THIS POETRY CHAPBOOK....
NOT GROVEL. FIRST BEG. THEN GROVEL.
SUMNER THE REDSTONE! SANDY THE FLACCO! LISTEN, NBC—YOURS FOR $14 BILLION. THINK VH1 WITHOUT THE VIDEOS. AN ALL-FRIENDS FORMAT. EVERYONE'S FRIENDS! SEINFELD'S DATING MONICA, KRAMER AND CONAN ARE CUTTING EACH OTHER'S HAIR—
C'MON, J.J. I'M BEGGING YOU.
WHAT DO YOU MEAN, YOU ALREADY OWN A BROADCAST NETWORK?
UPN, REALLY? YOU'RE STILL DOING THAT?
J.J. HOUNDSECKER, DO YOU WANT THIS VEGA-SNAP OR NOT?
MONSIEUR KATZENBERG? SENOR FLACCO! HEY JEFFREY, ABC WAS SUPPOSED TO BE YOUR NETWORK. ARE YOU GOING TO LET MICHAEL EISNER GET AWAY WITH THIS? IT WAS YOUR IDEA—WHY SHOULD HE BE THE ONLY ONE WITH HIS OWN NETWORK?
YARP!
WUF! IRWF! RWF! WFF! WFF! BRK! AWF! BRK! YRP YRP! ARH! ARH!
MY PUP HAS JOINED A PACK.
IT'S A DOG-ABSORB-DOG WORLD, SWEET SYD.

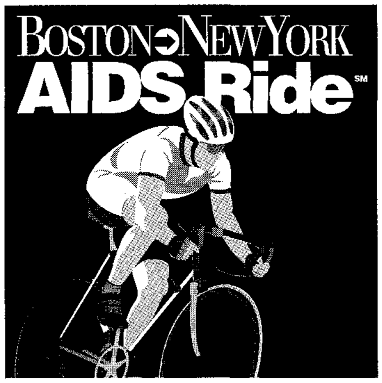
Join The Crew!

Boston➲New York AIDS Ride will be the first event of its kind ever undertaken in the fight against AIDS east of the Mississippi. In September 1995, 1,600 people from New York will travel to Boston, where they will be joined by 1,600 Bostonians. Together, they will travel by bicycle over three spectacular days all the way to New York City for an exciting closing ceremony in Greenwich Village.

We're looking for 300+ hard-working, tenacious volunteer crew members to help us with nearly every aspect of The Ride. Crew Members will accompany us along the entire Ride and assist with communications, bike repair, medical, security, operations, entertainment, set-up/pack-up and more. No prior experience is necessary for most positions!

Crewing on The AIDS Ride is about more than hard work, support and dedication. When 3,200 courageous cyclists ride into New York City on September 17th, each and every crew member will have had an uncommon opportunity to experience teamwork, spirit and a commitment to excellence on an entirely different level than the world ordinarily demands.

If you or a friend would like more info about this incredible event, join us for one of our upcoming Crew Orientation Meetings. They're a great way to learn about The Ride and its beneficiaries, and how you can be part of The Adventure Of A Lifetime.



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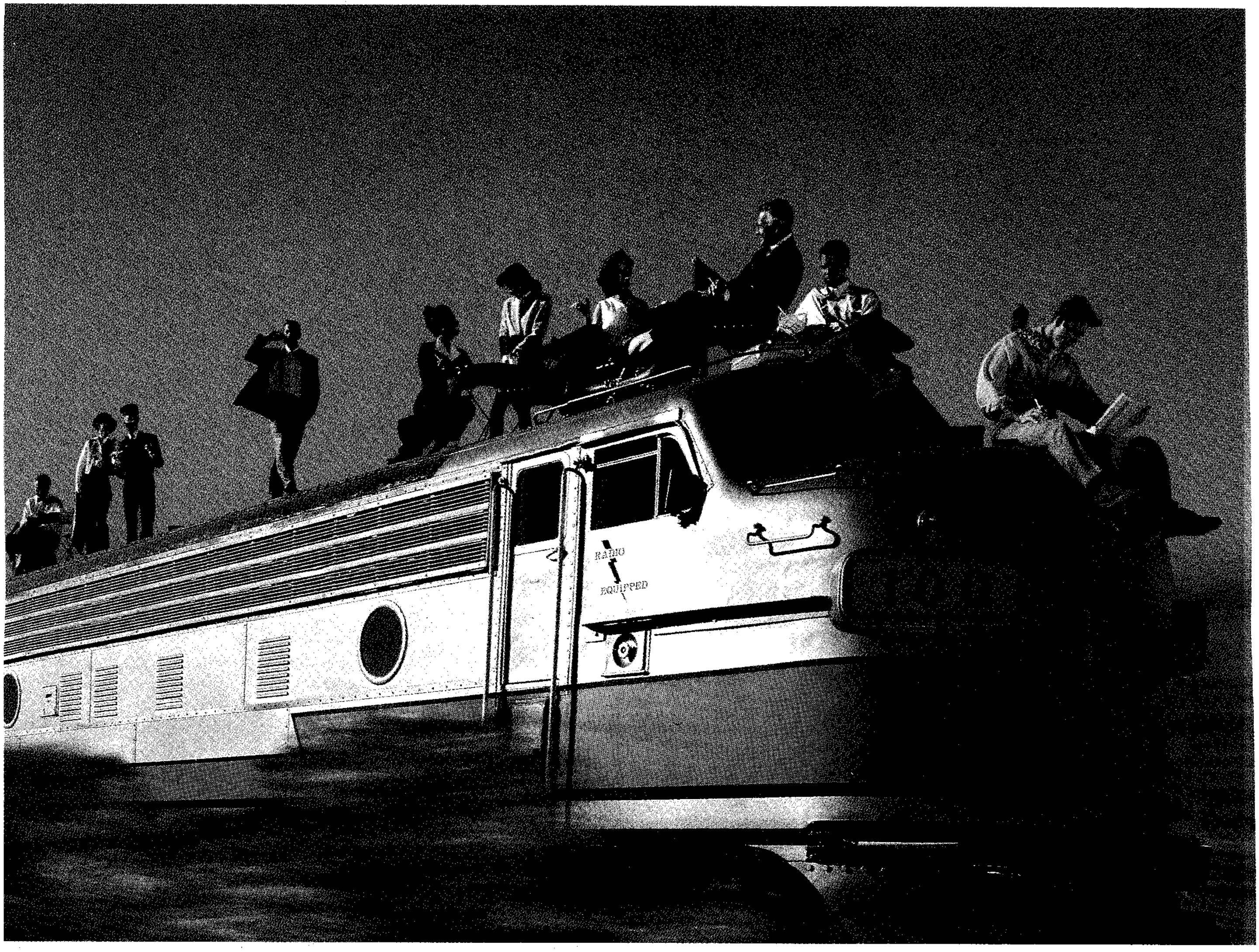

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